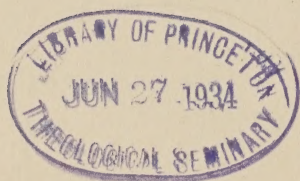


PRINCIPLES OF JESUIT EDUCATION
IN PRACTICE



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PRINCIPLES OF JESUIT EDUCATION
IN PRACTICE

Books of Francis P. Donnelly, S.J.

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MODEL ENGLISH I.—*Development of Thought*
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Principles of Jesuit Education in Practice

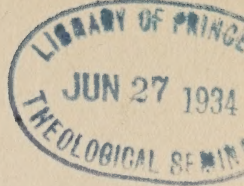
BY

✓
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PROFESSOR OF RHETORIC
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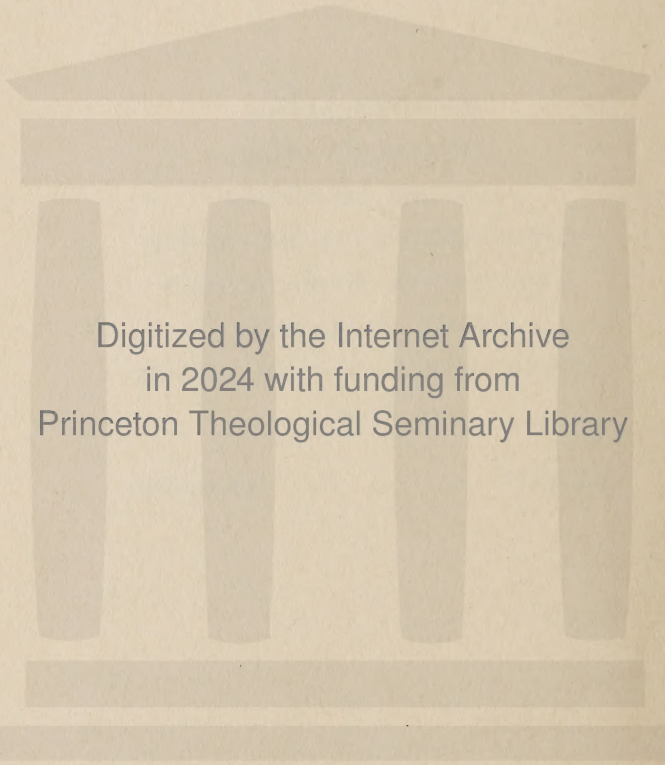
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INTRODUCTION

THIS book is fortunate in following the recent publication of two books: *The Jesuits and Education*, by William J. McGucken, S.J., Ph.D. (The Bruce Publishing Co., 1932) and *St. Ignatius and the Ratio Studiorum*, edited by Edward A. Fitzpatrick, Ph.D., Dean, Graduate School, Marquette University (McGraw-Hill Book Co., 1933). The former book has a detailed history of Jesuit Education in the United States with a good discussion of the theory of the Ratio as worked out here in America. Dr. Fitzpatrick's book presents for the first time in English a translation of the 1599 Ratio Studiorum and of pertinent parts of the Jesuit Constitutions. Father McGucken has a translation of the Ratio of 1822 for the lower schools and points out the changes made in the Ratio of 1599. The rules, however, for *Rhetorica* are not translated by him, as not coming within the scope of his work concerning secondary education. For history, therefore, for theory and for a fine and complete bibliography, *The Jesuits and Education* will be most serviceable, while for sources and early documents Dr. Fitzpatrick's work is available.

The scope and field of the present book make it a supplement to both of the above books. It is intended to be entirely practical and actual, formulating as concisely as possible, certain principles of the Ratio and showing how they were applied in the classroom.

The historical treatment is brief and incidental. Theory

there is and had to be, but it is subordinated throughout to practice. The writer has taught classes in every one of the six years intermediate between elementary and university education from first year high-school to Sophomore but has spent most of his teaching life in *Rhetorica* (Jesuit Sophomore), the crowning class of the lower schools. That class figures prominently in the following pages. *Rhetorica* is the ideal and the goal of the Ratio preparatory to the university; it determines all the means and dominates all the methods of the whole system in the intermediate stage. The writer has tests and exercises and other materials from his teaching days in classes below *Rhetorica*, but changes in programs have made them less practical. In English however his application of the Ratio principles is exemplified for the high-school in *Model English* I and II (Allyn & Bacon) and for the college in his edition of *Newman's Second Spring* (Longmans, Green & Co.) and in *Persuasive Speech* (P. J. Kenedy & Sons). For a more extended discussion of his views on the Ratio and on education in general those interested may consult the author's *Art of Interesting* (Kenedy), *Literary Art and Modern Education* (*ibid.*), *Art Principles in Literature* (Macmillan).

Every one interested in Jesuit Education is greatly indebted to Father T. Corcoran, S.J., of University College, Dublin. His *History of Classical Teaching, Renovatio Litterarum, Renatae Litterae* are most helpful works for the history and understanding of the Ratio. His other published sources of educational theory from Plato to Newman and his tests in these sources show him to be a champion of the best in traditional education and a reliable guide amid the various changes and experiments of modern educationalists.

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PRINCIPLES OF JESUIT EDUCATION
IN PRACTICE

Chapter One

FORCE AND SCOPE OF THE PRINCIPLES

THE *Epitome* of the *Jesuit Institute* prescribes for the subjects of the Society that they be thoroughly grounded in their studies "according to the principles and method of the *Ratio Studiorum*" which they are "to understand well and appreciate highly" (297). Later on when speaking of extern schools below philosophy and beyond elementary grades, that is, the intermediate schools, the *Epitome*, after insisting upon the classical languages, as the most suitable means for cultivating natural ability and the means especially in harmony with the Institute of the Society, and after permitting other types of schools provided no harm is done to the prominence of the classics, again speaks of the *Ratio*. "In the method of teaching, that proper to the Society and recommended in the *Ratio* is to be followed. All should know those principles of sound training which are found in the Constitution of St. Ignatius and in the *Ratio*." (397, 3).

Force. The purpose of the present book is to formulate some of these principles of the *Ratio* and to show how they are applied practically to the teaching of the classics and of the vernacular. No attempt has been made to state or to define the principles governing the teaching of the sciences. Such principles prevail in the upper schools or university of the *Ratio* and deserve far more study than they have

received. Nor again have the extremely important principles of discipline and of religious training been discussed here. That feature of the Ratio has had better treatment in standard authors than have the pedagogical principles of the upper schools.

It may, of course, be reasonably objected that the formulas are not well founded or that conditions have so changed as to make their discussion merely academic. For the first objection it is cheerfully granted that no infallibility attaches to the principles as defined and interpreted here. They are sound only in as far as the reasons advanced and the test of experience have proved them sound. That these principles, however, are merely historical and their discussion academic can fairly be denied, because the principles here presented have actually been used in the classrooms of today.

Imitation. The writer in a teaching experience of more than thirty years has found the principles of the Ratio of the greatest service. He can point to a fact which shows that others too have found at least one principle, that of imitation, most helpful. More than thirty years ago, after using the method and principles of imitation for five years in class, he published *Imitation and Analysis*, now called *Model English I*, and fifteen years after, *Model English II* (Allyn and Bacon). Since publication, these books have been in continuous use by several hundred schools and always with gratifying results. Letters of approval with specimen compositions from all over the United States and from the Philippines bear ample testimony to the fact that the method of imitation, without any question, attains its objective of making writers. Of course, composition work,

like all school work, is not exhilarating for teacher or student, but the Ratio is not afraid to keep Cicero as one author to be studied and imitated for most of the time during six years. It provides the teacher with many devices for avoiding monotony. There is variety in exercises and in their subjects, in precepts, in methods, in collateral reading and in graded reading, superior in the last point to modern programs, which offer an excess of Cicero's speech style. Nor has the bogey of curtailed or ruined originality frightened the Ratio from persistent imitation. If it had been tempted to fear, it might have solaced itself with the striking statement of Joshua Reynolds: "He who resolves never to ransack any mind but his own, will soon be reduced from mere barrenness to the poorest of all imitations; he will be obliged to imitate himself" (*Lectures*, Disc. 6).

Departmentalism. Another vogue of modern American education witnesses also to the pertinent efficacy of a principle of the Ratio. The departmental system, a university method, quite suitable to imparting the divisible information of science but not so well adapted to the teaching of creative art and literature, has had the widest extension, going from university to college and to high school and is now advancing its conquests to the grade schools. Europe experimented with the system but seems in general to prefer the class-teacher, at least for the classics. Our educators are not all without misgivings. Professor David Snedden, lecturer on education at Columbia University, in the *Journal of Higher Education*, Oct. 1931, speaking of "The Functions of the University," says: "The departmental organization of American higher institutions of learning, following most

sharply defined subject-matter, however helpful it may be for graduate schools, seems to the present writer little short of disastrous to the best interests of both liberal arts colleges and professional schools. Such organization induces, almost forces, large proportions of able instructors to view 'knowledges' as valuable 'ends in themselves,' instead of means to larger ends."

This departmental system in schools below the university is of quite recent introduction and is a corollary to the principle of electivism, the equality of all studies in educational value. It has been extended immensely by the wide adoption in secondary education of experimental sciences and of vocational training. The *Epitome of the Institute*, however, looking to Professor Snedden's "larger ends," prescribes the class system below philosophy. "In each one of the intermediate classes, where it can conveniently be done, there should be one teacher at least who will take chief care of the advance of students in study and in character." (398, 2.)¹

¹ Father F. X. Wernz, on May 27, 1910, in a private letter, not mentioned or recorded in the *Acta Romana Societatis*, approved a schedule for the Maryland-New York Province and offered some suggestions, which might be adopted if they appeared useful to the local Provincial. "*Addo animadversiones quae quatenus utiles istic esse visae fuerint, essent in ordinationem et praxim inducendae.*" Concluding, he added that his suggestions might be adopted according to the superior's judgment, under the circumstances. "*Juxta prudens suum arbitrium, consideratis circumstantiis loci, adhibeat.*" Father General desired a separate teacher for Christian Doctrine and then made the suggestion of extending the plan so as to develop specialists in Latin and Greek. The Committee which devised the schedule numbered twelve besides the Provincial. The present writer was a member. When the question had been put at one meeting whether it was the sense of the Committee to bring all the principal studies under one teacher in each class, modern languages, sciences and mathematics excepted, the Committee voted unanimously for the one teacher. The Provincial, Father Hanselman, after Fr. Wernz's letter, left the point free to local superiors in the schedule. Fr. Wernz's letter was not publicly read and was not known generally until five years later it was cited in a discussion on the departmental

Educational Policies. The application of Ratio principles to actual conditions is pertinent and practical for many other contemporary tendencies in education besides those of imitation and departmentalism, and the discussion in the following chapters may be of assistance in clarifying the policy to be adopted for each of the following important subjects: 1. University programs with university methods but without university status of students are pushed to earlier years of the course, and no line of demarcation between university and college is evident. 2. All studies tend to be equalized in value and in methods, while prescription is ceasing. 3. The classics are losing ground through eclecticism and through subordination to changing sciences.

system. As the question had been left an open one by Fr. Wernz, it was debated with an outspoken freedom and warmth which appear out of place in a published book but would not be censurable in letters printed for private circulation only. The *Epitome* seems now to have closed the question and declared in favor of the class teacher.

Experience, tradition and reason seem all in favor of the rule of the *Epitome*. The "New School Order" of Prussia in 1901, after a trial of the branch system, returned to the class system, enjoining that there should be a principal class teacher who would teach as many subjects as possible (Schwickerath: *Jesuit Education*, p. 444). In 1902 France abandoned "largely the traditional idea that everyone should be given the same education, fitted to train the general powers and quality of the mind and in the changes introduced in that year proposed what is now the leading fashion in America, early differentiation and early specialization of studies or vocationalism, as the phrase is now. France introduced the changes and after twenty years' experience wishes to return to the traditional idea" (Paul Van Dyke, quoted in *Classical Journal*, January, 1922). Dr. Van Dyke cites the words of the Chamber of Commerce of Lyons: "Public opinion in France is now well established that the results of the programs of secondary instruction in vogue for twenty years are regrettable. The abandoning of Latin and Greek, the cutting up into fragments of the course, the absence of a principal professor who before 1902 aided in the formation of the character and personality of the young, have brought about the result that pupils leave school knowing less French and without having learned more of the modern languages." The Chamber asserts that the only way to learn French is by the study of Latin and Greek.

4. Composition is no longer an objective, but merely an occasional practice. 5. History, biography and, in general, erudition of every kind dominate the teaching of literature. 6. The experimental sciences with constantly perfected information, with costly equipment calling for frequent renewal and with multiplying divisions, are favored in buildings and in public display while the arts and pure sciences receive little of the prominence formerly accorded them. 7. Technical professions and trades encroach upon the liberal education of college and call for early specialization, excluding from electives in Junior and Senior literature and art courses. 8. Original writing is discontinued in later college years except for a few who appear in the struggling and meager magazines. 9. Minute research into recondite by-ways is the graduate ideal which casts its discouraging shadow over college and high school, retarding imagination and creation. 10. The Jesuit preparation of teachers still follows the traditional education, while Jesuit colleges are subject to these various tendencies. A radical change, surrendering to recent trends, has even been advocated in the normal training of the Society.

Class Help. It may be rather ambitious to think that a formulation and application of Ratio principles will assist in the solution of so many serious problems, but it surely is not too much to hope that this practical study of the Ratio confirmed by many years of experience will be of some help in the smaller arena of the classroom. At least the teacher who is beginning will welcome what may be for him a new viewpoint. To grasp fundamentals more clearly, to check the disintegration of classicism by a return to art

appreciation and composition, to reinterpret traditional methods and apply them to the student's varied experience and in the student's own language, to have objectives and ideals crystallize sharply out of dimness, to feel that one's class is an imagining, realizing, judging, reasoning, hearing, questioning, seeing, writing and speaking thing and not simply a depository of facts, all these are advantages for a teacher. Is the writer oversanguine in trusting that he has made some slight contribution to these excellent effects? Father McGucken in *Jesuits and Education* has well said, "Undoubtedly the most distinctive characteristic of the American Jesuit school, a characteristic that marks it off, not only from public high schools but even from other Catholic schools, is the spirit of camaraderie that exists between master and boys" (p. 234). The writer felt such a spirit towards his own class teachers, though not to the same extent toward his other teachers whom he met rarely. He experienced the same spirit at its highest when he taught the same boys in English, Latin and Greek for three successive years in high school. Then and whenever he had the same students for several periods a day, he could not think himself a distant lecturer but rather felt he was a familiar tutor and a sympathetic friend, a feeling which has not ceased with the years.

Chapter Two

THE RATIO AND THE CLASSICAL INVESTIGATION

THE exact number of Latin students in the United States for 1923-24 was 940,000 in secondary schools and 40,000 in colleges. These are the figures given in the excellent *Report of the American Classical League*, Princeton, N. J., *The Classical Investigation—a Report*, which the League has distributed free to all applicants. The million American students, like the smaller number of Cornish men in the old song, desired presumably to know the reason why, and in the most elaborate investigation of the purposes and results of any study ever undertaken the present status of Latin is set forth in Part One (1924) for the United States and in Part Three (1923) for England, France and Germany. These are the only two parts so far issued of the proposed six parts to the *Report of the Advisory Committee*.

Modern Objectives. Why do the million study Latin? The prompt and easy reply at once suggests itself: To learn Latin. That glib answer will not quite do, because our sceptical age which insists on empiric justification of all traditions, which tests everything to know its function and to ascertain whether it actually functions, will immediately retort: "What do you mean by learning Latin?" "Why should you study Latin at all?" "Do you succeed in the purpose which you have proposed to yourself?" The

Report therefore distinguishes (Part I, 38) between ultimate objectives and the primary objective. The latter is said to be "a progressive development of power to read and understand Latin," while the ultimate objectives discussed are twenty-one in all, nine under the head of instrumental or application, four under the head of disciplinary and eight under the head of cultural. Drawing conclusions from a questionnaire filled out by 1150 teachers, from a special score-card answered by three hundred teachers, from a symposium of seventy educational authorities, from the opinions of graduates, from tests of the students, the *Report* critically discusses the twenty-one objectives and gives practical directions for choosing and evaluating the objectives, for arranging Latin courses and for devising methods which will best attain the desired results. It is not too much to say that the history of education presents to us no other instance of an investigation carried out on so large a scale and with such scientific exactness in order to ascertain the facts.

Formation of Ratio. The drawing up of the *Jesuit Plan of Studies*, the *Ratio Studiorum*, offers an interesting parallel. The Jesuits opened their first real college in Messina in 1549, and fifty years after in 1599 Acquaviva promulgated the first general plan of studies for the more than two hundred colleges then conducted by the Jesuits. There had already been plans more or less local and also a more elaborate plan devised by Ledesma for the Roman College. This last served as a foundation for the completed scheme. Ledesma was a Spaniard, educated in Paris and teaching in Italy. The traditional conservatism of Spain, the cosmopolitan experimentation of France, where Calvin and Loyola

may have been at school together, and the literary and artistic flowering of the Italian Renaissance all leave their traces in the Ratio, which was admittedly a synthesis of contemporary education. The first educational committee in 1586 issued a series of dissertations, which were sent with a questionnaire to all the Jesuit colleges. Five years later the second draft appeared, and the dissertations were changed into definite rules. This draft was sent back to different countries for further tests and criticism and finally in 1599 a definitive edition was promulgated and imposed upon the Jesuit colleges everywhere. This last edition was but half the size of the preceding, containing in rules briefly stated the objective of each class, the time schedule, the authors to be read, the formula of prelection or explanation, the written and oral exercises and other official prescriptions. The *Classical Investigation* of 1924 joins theory and practice in one book, whereas the framers of the Jesuit system first presented theory and in another draft gave only practice.

With these two points as extremes, 1599 and 1924, the drifts and tendencies in classical education may be clearly perceived. Should the comparison of the synthesis of today turn out to be rather a contrast in many details, modernists at any rate will rejoice. For them difference from the past is a mark of present excellence. Nor does the Ratio of the Jesuits give us a false picture of the contemporary education at the time. A late and excellent historian of the subject establishes the likeness in essentials between the Jesuits and other educators of their day (*La Pédagogie des Jésuites*, Herman, Louvain, 1914).

RATIO AND THE CLASSICAL INVESTIGATION II

Objective of Ratio. The Ratio had one objective, as had all schools of the sixteenth century. Its five or six years of secondary education are all directed to formation in Latin expression, both written and oral. *Ad perfectam eloquentiam informat*, is the end assigned to the last and crowning class of the course, the class of Rhetoric. That purpose is led up to by three or four years of grammar, by one year of humanities, called also the class of poetry or literature, and finally culminated in rhetoric. The grammar is more functional than formal. These are the terms used by the *Report of the Classical Investigation*, where it urges for the first year's use and practical drill in grammar more than theory and memorizing of rules. The Ratio then has but one objective: that is, to make its students write and speak Latin. Clear and correct expression at first, then beauty of expression, terminating in forceful oratorical expression. Its Latin authors are chosen and graded to teach composition, letter-writing, essay-writing, speech-writing, in all of which Cicero is taken as a model for intensive and daily study. The rules of composition are the chief objective in explaining the author. The Latin text is interpreted beforehand and cleared up in every detail for the students. The prelection, as it was called, is traditional. It represents in the lower schools what the explanation of the text is in philosophy and theology and goes back even to classical periods. All the exercises through the course are modeled upon the letters, essays and speeches of Cicero and embody the precepts taught. The examinations are in composition. Functional activity dominates every class and every moment of the class. It was an art school that the Ratio planned for a

secondary education, like a music-school or a dancing-school of today.

Curriculum of Ratio. Mathematics in 1600 was a university subject. History was incidental through the authors, and left to be learned out of class. So too was the vernacular. This need not excite surprise because the formal and systematic study of English is comparatively recent in America and England, as a secondary-school subject. Greek, then and now and always a bone of contention, appeared at the middle of the sixteenth century in the two last years of Jesuit colleges, but by constant agitation, which can be traced in the letters of Rhetius (Von Reitt) through the most marvellously complete biography of St. Peter Canisius by Braunsberger, Greek at the end of the century was introduced for every year except the first, but it was kept strictly subordinate to Latin in allotment of time and in method of teaching.

The Latin poets, too, though read throughout in all kinds of poetry, Phaedrus, Ovid, various lyric poets, Vergil and Horace, were given less time and read more rapidly than Cicero. Verse writing, however, was made much of and it is a noteworthy fact in the history of religious orders that the writing of Latin verse was imposed by rule on all Jesuits in their studies even during philosophical and theological courses, a rule that ceased to be effective only during recent years.

The Latin historians found a place in the Ratio, but they too were read rapidly. In fact a poet and a historian accompanied the stable diet of Cicero through all the years after the first, but poetry and history were not allowed to impair

the supremacy of Latin prose in letter, essay and speech. The reason seems manifest. Every educated man should be competent in these types of discourse, but not all need be poets or historians. Latin poets and historians and Greek were taught in the afternoon and were handled in a *lectio cursiva* with simple Latin paraphrases, often printed with the poets and with the Greek, while Cicero reigned supreme in the morning hours and was given a *lectio stataria*, or intensive study and drill with a view to composition. This unity and subordination of the Ratio was completed by having all branches in the hands of one teacher. Specialists were encouraged, but they were specialists in grammatical, literary and oratorical expression; class specialists, not subject specialists; coaches not lecturers.

Chapter Three

THREE CENTURIES CHANGE IN EDUCATION

THE contrast between sixteenth century and twentieth century secondary education is profound and marked. The school of art has been changed into a school of science. The only objective of earlier education, composition, is omitted, except as a means to the science of grammar. Grammar itself in the history of education meant composition chiefly; now grammar is a science. The only subject connected with Latin or Greek you cannot find in Sandys' *Companion to Latin Studies*, and in Whibley's *Companion to Greek Studies* is the art of rhetoric or style, and that was the only purpose Aristotle, Cicero and Quintilian and the Renaissance had in studying Latin and Greek literature. Perhaps Sandys and Whibley, writing chiefly for England and France, still hold to the old objective, as do the English and French schools, where prose and verse composition continue dominant. But in American schools rhetoric is handled chiefly as a science, and historically. Most schools do not study Latin and Greek with a view to reproduction.

Change in Objectives. In the sixteenth-century treatment of the authors the expression was everything, and the content, though mastered fully for understanding, was subordinated to style. The finished student of the old system was a master of arts, a doctor, a teacher in the strict sense. He was expected in the Jesuit system to be able to

write and stage a play, to compose and deliver a speech. The one who graces his name today with M.A., or Ph.D., need have no art of composition except to present his facts, and need be no master of the art of teaching, but he must prove his worth by contributing some new fact to the store of science. Professor Baker's dramatic workshop and the score of imitators it has happily inspired and Dr. Rouse's Perse School in Cambridge, England, are reversals to the earlier type of school.

In the sixteenth century Latin was an art and taught as such; in the twentieth, in fact, ever since F. A. Wolf claimed philology as a distinct university subject, Latin has tended more and more to be a science. The first contrast between the art teaching of Latin and the science teaching is not unlike the second great contrast. Latin formerly was not a university subject nor was it handled as such; Latin today is taught with university ends and by university methods. "The current method," says Dr. Rouse (*Latin on the Direct Method*) "is no older than the 19th century. It is the offspring of German scholarship which seeks to learn everything about something rather than the thing itself." Perhaps Dr. Rouse had in mind German universities rather than German *gymnasia*. American educators, through failure to understand German secondary education introduced into our schools two features which have tended to turn secondary education into the university type. "Our elementary schools were organized on an eight-year basis in mistaken conformity to the length of the Prussian *Volkschulen*, which stood apart in the old regime for the generality of children who were not to go on to further

education" (*Report I*, 261). Students therefore begin Latin with us two years later than in Germany, France and England. To make up for the lost two years colleges have become pre-professional schools. The spread of the junior high school anticipates, but does not shorten secondary education, and most American colleges are now universities at Freshman with all the methods of a university but none of its maturity or responsibility or unity. These all come from a profession, which has not yet been selected at the college stage.

Change in Methods. Had America taken its secondary education entire from Germany, it would resemble France and England in school age, in length of course and in methods. From the other end too, Germany was the occasion of a downward university trend. All our great college professors of a generation ago were trained in Germany and they introduced electivism, departments, lectures and all the machinery of a university. Those methods have already passed even to the grade schools. Latin is no longer a prominent subject because every subject in the course demands equality of time and treatment. Electivism has the same tendency. Lectures are at their best only informational. They do not demand any action or even application unless a life-purpose make the individual act. That life-purpose is absent in secondary education, and all colleges are now trying by tutors, by student counselors, by prescribed four-year majors, by examination schemes, to give some cohesion to their systems.

Change in Curriculum. While the main purpose of Latin and its methods were thus changing, the curriculum,

simplified to Cæsar, Vergil and Cicero, is found to be not well adapted to the new objectives. Former college entrance examinations used to prescribe this spare fare of Latin even against the prevailing wish for a more varied diet. The fine grading, the parallelism of history and poetry with the standard author intensively studied, the closely linked course, the fine correlation of precept, model and practice, all found in the Ratio are almost entirely absent from our schools, though still largely found in Europe. Yet in Germany at least the new objectives are bringing about a change in the authors of the curriculum. Culture is no longer measured by literary expression but tends to become identified with history, with wide reading as distinct from specialization. So Willamowitz-Möllendorf has prepared a general Greek Reader including Greek writers of all ages, regardless of their literary excellence. Headlam in England (*Report* III, 174) opposes this historical approach, at least for Greek, and still stands where the Renaissance stood. "Surely if Greek is to be studied it is not because of its historical effect in the past, but because it still has the same power as it had then—the virtue is not gone out from it."

The *Classical Investigation* in its list of objectives mentions and stresses the study of Latin as literature, but at the same time the university tendencies of science taking the place of art, of departments hampering the formation of literary habits and the exclusion of composition, except for grammatical drill, make the attainment of such objectives quite difficult. The *Report* repeatedly asserts and shows that Latin has no power of automatically achieving

results. Education is a habit and is not acquired by passive listening, but by actual work on the part of the student. Lectures do not make artists or form habits.

If the excellence of Latin and Greek literature may not be made educative by composition in their own language, why not in English? Did not Greek literature largely create Latin literature? Was not Cicero, as Newman himself testifies, Newman's master in English? Why then may not Latin and Greek still form writers? In the Jesuit system Greek was used to help Latin. Both now can help the vernacular. In France, French, Latin and Greek are taught by the same teacher (*Report III*, 178). England and Germany are not dominated in secondary education by university aims and methods. But in our schools the Latin and Greek teachers have given up composition in the classics and dare not trespass on the English teacher by having composition in English, and so Latin and Greek are taught as everything but literature, and yet it is only as literature that they have survived. Ancient science is mostly antiquated; ancient philosophy, although in much still vigorous, can be learned without knowing the languages; ancient arts and literature are still unrivalled and are still able to inspire and direct artists. Composition in self-expression is the way to artistry, and self-expression in Latin has gone, and English composition for the Latin classes is prevented by departments.

It is cheering to know that a million are studying Latin, but it is not cheering to note that Latin does not hold its devotees in college. The mortality in high-school students in general is great. Only ten in every hundred reach col-

lege, but if the number quoted in the *Report from the Bureau of Education* 1923-24 holds for other years, then Latin has a higher mortality than it should have. The 940,000 in high school should be represented by 94,000 in college, but there are only 40,000. The mortality in college usually cuts down the ten to less than two at graduation. We shall then have left about 8,000 to teach our 940,000. Unless the inspiring *Report of the Classical Investigation* can keep students at Latin, its future is dark.

Chapter Four

ARRANGEMENT OF THE OBJECTIVES

THE art of composition should be the primary objective of the high-school course in literature; criticism the primary objective of the early college course, and science the primary objective of the later college and university. As college approaches, therefore, there will be a change from correct literary expression to interesting and forceful literary expression. This seems to be the ideal of the sixteenth century, when literature was no mere study of words, but meant the art of thinking, of reasoning, of imagining, of idealizing, of clarifying ideas and of persuading their acceptance; the art of embodying truth, beauty and good in language. The specious objection of Milton that science must precede literature because one cannot express what one does not know, leaves out of account the vast field of human experience, of personal reactions to environment, which have been the substance of all art. Such experiences will be supplemented by history and science when the growing mind is fitted to receive and digest such informations. Experience furnishes facts enough to cultivate literature, and then the mind capable of expression is ready for university work.

Grading Objectives. The primary purpose of Latin literature, if the sixteenth century had its way, should be the power of thinking and expressing thought. Helpful and secondary will be grammatical drill, whose general

principles apply to English and to all languages. Understanding of English words, derivations, spelling, technical terms of science, Latin quotations, ability to read foreign languages, these are subordinate objectives on the language side. They help to make composers of literature; they give variety and interest to the dull drill of class. The general habits of mind, attention, order, accuracy, imaginative realization, these and many other like qualities will be developed if the student be awakened from the passivity of listener and be made to furnish meaning rather than words, to translate with imagination rather than with vocal memory, and above all to create out of his own experience the beautiful and forceful phrase, sentence, paragraph, rivaling the masterpiece he is studying.

Most of the other objectives advocated by the *Classical Investigation Report* should be distinctly subordinated in the high school. Information necessary for understanding should not be allowed to lure the learner into specialties. History, mythology, philology, scientific grammar are to be kept distinctly as means.

After the composition stage of art comes the critical stage of appraisal. In the sixteenth century this stage was looked forward to and prepared for by the authors read. The precepts of beauty in style and of force in style had each a year in which the course already completed furnished examples in every kind of poetry: narrative, descriptive, epic, lyric, dramatic; and in all types of prose: letters, narration, description, essay, history, speeches. The principles of criticism for prose and poetry and for oratory were expounded. Greek was correlated with Latin and later

both were correlated with the native tongue in the finest models of verse and prose literature, producing by the co-ordination of three languages perfect mastery of the art of expression. To ensure unity and to make artists one teacher should be responsible.

The last stage in the study of the classics, which will be for few, is the scientific stage, where facts become predominant. In this stage not writers or critics, but historians, grammarians, rhetoricians, archeologists, philologists and other scientists are produced or at least lavishly catered to in learned lectures.

Early Objective Possible. There is nothing in the *Classical Investigation* to prevent the realization of sixteenth-century ideals. College entrance examinations have been modified and will be more modified to meet the recommendation of the *Report*. A liberal and flexible scheme of authors is proposed. Whatever be the teacher's belief on the objectives in teaching Latin, he can find free scope to realize his faith in the fine *Report of the Classical Investigation*. The million who study Latin are bound to profit in interest, in art, in science, in culture from this remarkable document. May we hope that more of that million keep the faith when they reach the college grade!

In the *Report of the Classical Investigation* there is one thing which might excite surprise. Little is made of the historic development of classical studies. Recent history for England, France and Germany has been fully treated in Part III, but though nothing in education outside the classics is more deeply rooted in the past, yet the historical aspects are not discussed at length. No doubt the history

is known and was beyond the scope of the investigation. To supply that omission and to furnish some basis of comparison with the past, this comparison has been made between the present *Report* and the *Ratio Studiorum* of the Jesuits, which was a synthesis of classical education at the end of the sixteenth century. The general likeness and difference between the two reports have been pointed out. Now we may show how in particular the *Ratio* would have worked for the various objectives of the *Report*.

Conflict in Objectives. In the history of education the classics have always been taught with composition as the ultimate end. Grammar, poetry, oratory, clear, beautiful and forceful expression, were the purposes of language teaching in Greece and Rome. Very early the cleavage between the scientific and artistic approach declared itself when Gorgias stressed form and opened the schools to showy dilettantism, and Plato stressed substance and would exclude poets from his ideal state. The quarrel between Attics and Asiatics in Rome was in some respects a phase of the same struggle. Byzantium and the East kept to rhetoric and the study of style. Rome and the West were overrun by barbarians. There rhetorical currents ran thin and disappeared. In the recovery from barbarism, philosophy and science won supremacy in the Middle Ages. The Renaissance marked the reaction of the artistic. The *Ratio* at the close of the Renaissance made art supreme in the lower school and relegated science to the university and the year preceding. Wolf in 1777 demanded a place for the classics in the university and the university reacted, making the study of the classics chiefly scientific, at least

in Germany and America, though not to the same extent in France and England. The ability to write and to speak is a purpose literary and artistic which today has its Platonists who look upon such a language study as rather trivial. Aristotle's justification of art and poetry and rhetoric as the exercise of human faculties, educational and ennobling, does not seem to be thoroughly held as a fundamental dogma in education. Science reigns supreme even in the teaching of literature. Not so in the sixteenth and seventeenth century.

A thousand sources of interest newly opened up, or made instantly available, are now beside the Latin teacher to put life and novelty into his class. He will not dwarf the human and personal attractiveness of literature to any specialty, but through the philologist's acute analysis and the historian's careful sifting and through the spade of the archeologist, the classical teacher can make bright and beautiful that past which lives again through his enthusiasm. He will, however, never forget that persons are far more interesting than things, at least for the young, and that creative self-expression is the truest measure of culture as it is also a well-spring of pleasure. Literature is the creation of man, and its beauty, if revealed, will educate our Latinists and will hold them fascinated.

Chapter Five

THE OBJECTIVES IN DETAIL

THE American Classical League for its *Investigation* sent out through the Classical Association of the Atlantic States a *Score-Card* and a *Questionnaire*. On the *Score-Card* teachers were requested to select and rate the objectives of the teacher of Latin for each of the high-school years. Nineteen objectives were originally listed, and the selection had to be made from this list. The *Questionnaire* had to do with the choice and arrangement of Latin authors. Teachers were asked to state what authors, in what year and in what amounts, should be read.

The following reply was sent by the present writer, and although its reproduction involves some repetition, it has seemed good to suffer that inconvenience so as to have a clear comparison instituted between modern views and the principles of the Ratio. The *Report* (I, 38) has a résumé of over one thousand answers, and in it those interested can find the different opinions on the objectives proposed. The nineteen original headings of the Questionnaire are grouped in the *Report* and rearranged. Number 19 is defined further and divided into three points, making twenty-one headings in the *Report*.

Definition of Objectives. "1. Ability to read Latin after the formal study of the language in the school or college has ceased. 2. The ability to understand Latin quotations, proverbs and mottoes occurring in English literature

and increased ability to understand Latin words, phrases, and abbreviations found in books and current publications. 3. Increased ability to understand the exact meaning of English words derived directly or indirectly from Latin and increased accuracy in their use. 4. Increased ability to read English with correct understanding. 5. Increased development of the power of thinking and expressing thought through the process of translating Latin into adequate English. 6. Increased ability to spell English words of Latin derivation. 7. Increased knowledge of the principles of English grammar, and an increased ability to speak and write English correctly. 8. An elementary knowledge of the general principles of language structure as exhibited in the Indo-European languages. 9. Increased ability to master the technical and semi-technical terms of Latin origin employed in other school subjects, and in the professions and vocations. 10. Increased ability to master other foreign languages. 11. An increased knowledge of the facts relating to the life, history, institutions, mythology and religion of the Romans, and of the influence of their civilization on the course of Western civilization. 12. The development of emotional attitudes (ideals) toward social situations (e.g., patriotism, honor, service, self-sacrifice, etc.), including a broader understanding of governmental and social problems. 13. A first-hand acquaintance through the study of their writings with some of the chief personal characteristics of the authors read. 14. The development of appreciation of the literary qualities of the Latin authors read, and the development of a general capacity for such appreciation. 15. A greater appreciation of the elements of liter-

ary style employed in English prose and poetry. 16. Improvement in the quality of the literary taste and style of the pupil's written English. 17. Increased ability to understand and appreciate references and allusions in English literature and current publications to the mythology, traditions, and history of the Greeks and Romans. 18. The development of generalized habits (e.g., sustained attention, accurate, orderly procedure, thoroughness, neatness, perseverance, etc.). 19. Increased capacity for abstract reasoning."

Proposed Ends. This *Score-Card of Objectives* and the *Questionnaire* about authors are closely connected; the former discusses the end of a classical education; the latter, the means to the end. As a fact, examinations are and must be the chief objective of the teacher of any class. Whatever may be ideally the right objective, practically and in the concrete the teacher must and should prepare his class to pass a prescribed examination.

The *Score-Card* is meant to discuss and determine the *de jure* objective, as distinguished from the *de facto* objective of examinations. The method of counting heads is not the best way to determine such an objective unless these heads include all or nearly all predecessors as well as contemporaries. Historically, it can be shown that the objective of literature teaching in Greek schools, in Latin schools, in all schools up to the time Wolf established philology as a university department, was, what seems to be tautology, the teaching of literature.

Naturally, literature should teach literature, as everything else in the schedule teaches its like; mathematics

teaching mathematics; history, history, and so on. Now, there are three stages and three general and possible objectives in the study of literature: understanding, appreciation, and composition. Understanding concerns itself with the content or subject matter of literature; it is informational and scientific in nature. Appreciation has to do with the literary form of the content, the artistic presentation in both thought and word. Appreciation is synonymous with criticism. Composition is the last stage, the stage of art, where literature makes writers and speakers. Under these three heads the nineteen proposed objectives can be conveniently grouped. The objectives are not mutually exclusive. All may be followed, but as it is impossible to teach all simultaneously with good results, these objectives must be sorted and subordinated to enable the teacher to select what he should teach intensively with concentration and drill. Distinguish, therefore, between primary objectives and secondary, between main products and by-products of the course.

Composition and Art. The art of composition should be the primary objective of the high-school course; criticism the primary objective of the early college course, and science the primary objective of the later college and university. As college approaches, therefore, there will be a change of emphasis from correct literary expression to interesting and forceful literary expression.

Primary purpose: the power of thinking and expressing thought (5), that is, the art of oral and written expression by translating and by composition, too. The secondary purposes immediately helpful to the primary will be gram-

matical drill, whose general principles are applicable to English and all language (7). Subordinated to (5) and (7) will be the other qualities of style besides clearness and correctness (14, 15, 16).

By-products, treated incidentally, kept in view, but not occupying the center of attention will be understanding of English (4), English derivations (7), spelling of English (6), Latin quotations, etc. (2), technical terms (9), foreign languages (10), and general habits (18), with capacity for thinking (19). These last two objectives need not be aimed at, but will necessarily result if students are drilled in oral and written composition. The other objectives should be distinctly subordinate in high school. All information necessary to an understanding of the text is in place, but literature in high-school and early college should not be subordinated to history or to any other science. Therefore history (11), mythology (17) and philology (8) are helps in the high school, not ends. As college approaches, the higher qualities of expression of style and of different types of composition assume more importance, and so (14), (15), (16) come to the front. Ideals (12) should be a by-product of an imaginative understanding of literature, as a primary objective it belongs to college or university. Ability to read Latin (1) is the hoped-for goal, and there is nothing in this arrangement of objectives which prevents a teacher realizing the goal in the case of some students. The chief objective, however, should be of help to all who have capacity.

Criticism and Research. A desirable objective should educate, and the classics will educate if the mind is

taught to express itself. Such a mind functions properly, and proper functioning is surely a sign of a developed and educated mind. Besides educating in preliminary stages, an objective should lead to higher education. In the early college years Latin and Greek as well as English can be correlated to the development of true and solid appreciation. The principles of style in prose, in poetry, in oratory, which are secondary and subordinate for most of the high school can now be made the object of explicit study. These college years used to be called in French *belles lettres* and *rhétorique*. Expression will be enriched in college by literary taste and literary criticism.

In the last years of college and in the university work proper we reach the last stage in the study of the classics. Now the collecting and classifying of facts found in literature, the sources of literature, its development, its history, in a word, science, is the chief objective.

Means to the End. The *Questionnaire* has to do with the authors to be used in attaining the proposed objectives. The end proposed always determines the means to be used. That is why examinations are the dominant factor in intensive teaching or drill-work. There are some principles which should guide us in the choice of authors.

First, there should be variety for the sake of interest and to attain the different objectives which different teachers will have. It is idle to hope for perfect uniformity in aims or in the relative importance to be given to different aims. Teachers should therefore have at hand authors for different purposes. In the prevailing course there is too much Cæsar, too much oratory, too much of one kind of poetry.

Second, there should be grading in the difficulty of the authors. The series, Cæsar, Cicero, Vergil's *Æneid*, is not adequately graded for beginners in Latin. How would Macaulay's *History of England*, Burke's *Conciliation with America*, and Milton's *Paradise Lost* do for beginners in the corresponding years of English?

Third, there should be a prose author in each year for drill-work in grammar and composition. For many reasons this author should not be a poet.

Fourth, authors should be arranged according to the difficulty of composition. Such an arrangement in prose would be letters, description, essay, history, speeches. In poetry, narrative, descriptive, epic, lyric, dramatic.

Fifth, authors should be arranged so as to be correlated and coördinated with English and Greek for the same or parallel objectives.

Sixth, the prose author for drill work in grammar and style will be read more slowly; poets and other authors may be read more rapidly. This arrangement will satisfy, perhaps, advocates of both intensive and extensive reading.

Chapter Six

PRINCIPLES FOR THE TEACHER

THE principle of any rule is the purpose, the specific nature and to some extent the contents of the rule, in a word the causal elements of the rule. When purpose, form and matter are the same in many cases, a common principle may be formulated. The Ratio, like the *Spiritual Exercises of St. Ignatius*, does not usually give expression to general principles, and the following list is not exhaustive or final. It is grouped under two headings: Principles for the Teachers and Principles for the Pupils. As teacher and pupil are correlative terms, the division is not exclusive, but may perhaps be convenient for remembrance.

Teach an Art. The Ratio of the lower schools from *Infima Grammatica* to *Rhetorica* is directed to the mastering of the art of composition both written and spoken. *Rhetorica*, which is the end and crown of the plan and the goal of all studies before the university, has, as its aim, the perfect mastery of the art of expression: *ad perfectam eloquentiam informat*. Of the twenty-five hours in the week all, excepting one hour given to Greek every other day, were directed to Latin composition. All sciences, even arithmetic, were relegated to the university. Composition is the major subject in every class. The teachers are not professors of Latin or Greek, but of grammar or clear expression, of humanities or beautiful expression, of rhetoric or forceful expression. The examinations are chiefly and al-

most exclusively concerned with composition, and all the prizes, except one for Christian Doctrine, are for prose and verse writing.

In most modern schools, at least in the United States, no such simple purpose is now to be found. The experimental sciences, vocational courses, history, all of which are constantly changing in their information, are taking up more and more time. Mathematics, which for a while held a larger place in the schools, is losing its preëminence except for technical schools. The information of experimental sciences, and a changing information at that, is largely replacing the composition-work of former schools.

Even in the teaching of languages the scientific approach and scientific methods are prevailing. Formal grammar, studied for itself, has taken the place of functional grammar, and where composition survives, it is practised for the sake of learning grammar. The history of literature, the development of literature, the sources of the contents, these are the topics of lectures. Information and some appreciation are taught, but original composition is disappearing or has become the extracurricular activity of a few. Research usurps the place of creation. There was no history of Latin literature in the Ratio. Cicero was the central study of every class, handled with the purpose of making speakers and writers. The great principle which rules supreme in every single line of the Jesuit system is to master the art of composition, not to acquire the classified information which constitutes a science. Every system of education from Athens to very recent times had that purpose and was actuated by that principle. America, where traditions

are weak, has succumbed more than other countries to informational and trade subjects and to methods of science in high school and college.

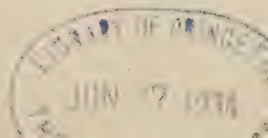
Grade the Classes. The grade of the class is the goal of each class. All classes are directed to the ultimate goal of *Rhetorica, perfecta eloquentia*, but each class has its definite stage to attain, and the grade is stated at the beginning of each class. The grade is not determined by the contents of the author or by historical succession, but by the precepts of composition. The teacher is a specialist, but not of Latin or Greek or of Roman literature. He is a teacher of composition, a class specialist in grammatical, stylistic and rhetorical composition. The arrangement follows roughly the well-known division of *docere, delectare* and *movere* given by rhetoricians.

Two points may be noted in which the grading differs from science or history grading. First, any good point of literary art may be noted and commented on at any time in any class, but the treatment should not be systematic, technical or thorough, except where that specific point belongs to the grade of the class. Even in the lowest class the metaphors are to be explained by literal and concrete illustrations. *Metaphoras exemplis rerum notissimarum demonstrat* (*Inf. Gram.* 6). The use of metaphor may be taught anywhere; the theory belongs to *Humanitas*. The second point in which science grading differs from art grading is in the recurrence of the same usage in composition. In history and in science generally the material is rigidly and exclusively divided, but in art the same excellence is adverted to and exercised year after year, with better appre-

ciation, with fuller theory and with more perfect mastery. In practice the textbook of rhetoric or of grammar determines the grade, but modern textbooks as a rule follow the scientific division of single presentation, not the artistic arrangement of reiteration with progress.

Foster Activity. This principle is obvious and is insisted upon everywhere in the Ratio. As art is a habit, and as a habit is acquired by repetition of acts, naturally activity must rule in the Ratio classroom. This activity is not confined to hearing, understanding and memorizing, which might perhaps suffice for a science. The student must also be writing and speaking continually and so be using every power of eye, ear, imagination, feeling, mind and will, which is exercised in the creation of literature. Professor Gildersleeve gave as his ideal for language teaching: "A minimum of precept, a maximum of practice and early contact with the author in mass." This is a pointed and adequate statement of the Ratio's methods.

Although the Ratio analyzes thoroughly, and even simplifies orally the author, the complete text is always before the student. He is never permitted to learn an artificial primer language, which must immediately be unlearned. First Latin and Greek books and primers, in which language is shredded for the sake of grammar rules, are a recent invention, are pedagogically unsound for art training and have now been used long enough to demonstrate their futility. The teacher may profit by the devices of these books, but he is to be the living first book for his class. They should never see anything but real language and real literature.



Have Variety. The Ratio of 1586 (Pachtler II, 144 ff.; Corcoran: *Renatae Litterae*, 144) took the form of a treatise, often formulating, defining and establishing principles. However, teachers did not desire a treatise. They wished a plan like the *Spiritual Exercises*, telling them what to do and when and how to do it. The treatise of 1586 was converted into the program of 1599. In the approved plan everything is practice, and the principles must be deduced. The principle of variety however is one of the few that receives explicit expression, and it is stated significantly just when it is most needed, where the general rule for exercise is given. "Different kinds of exercises should be exacted at the proper time, according to the grade of the class, and varying from day to day. Nothing does more to make the energy of youth flag than too much of the same thing." *Nulla enim re magis adolescentium industria quam satietate languescit* (*Reg. Communes*, 24). A large number of exercises is mentioned in each class, and many more are suggested by the different points of the prelection, by the directions for precepts, by the topics set for the academies.

Give Encouragement. In learning an art the powers of the mind must be repeatedly exercised until the faculty has developed a habit, until in a word it has education and culture. That the various powers of apprehension, judgment, reason, imagination, with their accompanying acts of attention, selection, appraisal, arrangement, and expression, may not be wearisome, variety is the sovereign remedy. Now the power of the will, as well as the mental powers, grows weary, and the sovereign remedy for a weary will is encouragement in the form of praise and publicity. The

final point in the correction of exercises is "*laudare denique si quid apte perfectum sit*" (*Reg. Com.*, 22). Experience proves that praise is very effective for good classwork. Public opinion, if favorable, is consoling and inspiring, and the teacher is the student's public. Class exhibitions, the posting and publishing or reading of compositions, academy meetings and premiums, are some of the ways in which encouragement is imparted by publicity. The class which has a good opinion of itself will try to live up to the opinion which is created by the judicious praise of the teacher.

Chapter Seven

PRINCIPLES FOR THE STUDENTS

Hold Repetitions. This division of principles, as already stated, is not exclusive. The students are the chief agents in this group as the teachers are in the preceding, but teachers and taught figure in both groups of principles. Repetition, of course, is a necessity in all education and most of all in educating for an art. Expression is essential to art, although one might be well versed in a science without giving any expression to it. There are besides the daily, weekly and term repetitions, common to the Ratio and to other systems, several distinctive and most helpful features peculiar to the Ratio. One prominent feature is immediate repetition of precept and of prelection (*mox exigatur, explicetur atque exigatur*, etc.). No practice could be better for ensuring attention on the part of the class and for enabling the teacher to test his clearness. Another distinctive feature is repetition at the beginning of the term or of the year. The first purpose of this repetition is to help those promoted who have not seen the matter of the preceding term, but the teacher of any experience knows the necessity or at least the advantage of some repetition after vacations. A helpful hint for such repetitions may be taken from the rule of *Humanitas*, where a repetition of prosody by exercise rather than by further explanation (*exercendo potius quam explicando*, Reg. 8) is enjoined. That is an excellent suggestion. Science may call for more defining

and explaining and proving, but composition, an art, can be learned by practice without any definition at all, provided a model of the required quality is in evidence. One may become a poet and possess patience without being able to define either poetry or patience, but in neither case may practice be dispensed with.

Keep Unity of Studies by Coördination. By relegating all science to the university and by including in its curriculum of composition Christian Doctrine as the only subject not strictly artistic in purpose, the Ratio had a unity and coördination quite impossible today. Trades, professions, occupations, experimental sciences are in the schools or demanding admission. These vast fields of information are covered by new methods, new books, new machinery, and no matter how quickly the changes are made, the information is often trite or obsolete in a short time, and a new discovery renders useless all that was learned at school. Europe even today and the Ratio had no such problem as confronts the contemporary American college and high school. Traditional education had one major subject, composition, to which author, precept and exercises were directed in perfect unity and coördination. All sciences were university subjects. American schools and colleges have a multiplicity of disparate subjects. To effect some unity in their education colleges have prescribed what are styled orientation courses for freshmen, but how can one orientate without an orient? In professional schools the chosen profession is the point of the compass to which all courses veer, but in colleges, much less in high schools, there is no fixed point before the student. The Ratio cen-

tered its attention, not on the future occupation, unknown and unchosen, but on the present student and prescribed for him the art of composition, as the best means of educating for all occupations and the best test of a true education. Composition is not understood in any emaciated sense. Composition is reduced to logical, orderly procedure; it is based upon a thorough study of masterpieces; it exacts rational thinking and rich imagining and adequate expression. Prose composition, written and oral, is the major; the study of poetry with verse composition, the study of Greek and the reading of historians are minor subjects. Poetry, Greek and history are read more rapidly. The standard prose author, which for the Ratio is Cicero, is studied minutely and intensely.

Even in the teaching of Cicero there is supreme unity and coördination. Again and again the teacher is warned against digressions into what is called erudition. Everything necessary to the understanding of the author must be given, but biography, history, geography, archeology, philology or any other science is relegated to the university or used in small doses as a sauce for interest. Even in *Rhetorica* where the greatest scope is offered to *eruditio* there is the caution *parcius*, rather sparingly, and *ad captum discipulorum*, not too profoundly for the students. The specialization of science is not encouraged while the study and appreciation of style is everywhere enjoined. The art of self-expression is the dominating principle of the prelection, and the prelection is the chief and unifying element of the Ratio. *Imitatio est anima prelectionis*, is the way the principle was expressed (Pachtler IV, 194). Creation by

the student is the animating principle. *Imitatio* does not mean copying, but it means expression of one's own ideas rivaling in art the excellence of the masterpiece.

The departmental system which makes coördination and subordination difficult is properly a university method and renders all unity hard to attain. The student has not the unifying and coördinating principle of a chosen life-work and if departments are to be had in art, then unity may be promoted at least by an agreement like the following among teachers of departments:

1. The art of composition should be the end of Latin, Greek and English courses.
2. All three departments should teach the same precepts in the same order and if possible at the same time.
3. English, except for Church students, should be the prime purpose. As Greek was subordinated to Latin in the Ratio because Latin was the language of all professions, now Latin and Greek, except where Latin is still the professional medium, are subordinated to the vernacular.
4. Teachers of Latin and Greek should make style their chief objective. Cicero improved his style by Demosthenes and Newman by Cicero.
5. By frequent conferences of department teachers too much divergence of opinions may be removed. Where there is a class-teacher, these difficulties do not arise.

Promote Coöperation. Students are not passive listeners in the Ratio. They are constantly repeating, as has already been stated, but, besides that, they hear recitations, correct one another in written and oral work and co-operate in all class activities. The lecture system has no

place in the schools below the university. Dictation and note-taking are reduced to a minimum. "Ask everybody everything every day," might be put down as the ideal. The Ratio class is a drilling ground, a coaching session on the athletic field, an artist's studio, a workshop. Like Baker's playshop, the class is a shop for sentences, for paragraphs, descriptions, narrations, essays and speeches. In fact, whatever is taught is to be practised. *Imitatio est anima prelectionis*. Art is doing, and science is knowing, and a man learns to do by doing as he learns to know by knowing. It is most likely a fallacy and self-deception to say: "I know it, but I cannot express it." The Ratio insists upon expression, and only in the act of expression has a teacher any assurance, although it may be only temporary, of education.

Cultivate Observation. The experimental sciences tend to develop the powers of observation, especially of the senses, but long before such sciences had come into existence, literature and the art of writing offered a wide field for observation. Grammar, rhetoric and criticism draw their principles and precepts from the comparison of closely studied masterpieces. The teacher of *Humanitas* is urged not to resort to erudition, except with moderation for stimulation and interest, so as not to interfere with the study of expression (*non ut linguae observationem impediat*). Older commentators kept closer to the text and to the clearness, beauty and force of expression. Modern editors of the classics, in the case of poets, often furnish literary comment, but in the prose authors a swarm of sciences lures them away to long digressions. Every such science, in as far as

it makes the meaning clear, is advocated by the Ratio, but it is always warning teachers to be brief, to be practical and interesting and to expend themselves on the form rather than on the matter. Sandys' *Companion to Latin Studies* and Whibley's *Companion to Greek Studies* give every kind of information, but no rhetoric and very little literary appreciation of style. Even Father Laurand, S. J., in his excellent *Manuel des Études* puts rhetoric in an appendix published after the original work. Prose style however was the sole reason for the study of the classics until the nineteenth century. Today something may be found about style in essays and histories of literature, but the teacher must observe most of it himself. For Cicero's oratory there is the excellent book of Father Laurand, *Le Style des Discours de Cicéron* (*Les Belles Lettres*, Paris, 1925).

Students may be encouraged to find for themselves new things. Some severe critics protest that the author never saw the beauties that ardent devotees claim they find. If however the excellence noted is characteristic and found several times, it cannot be proved that the author was not well aware of it. But granting that the point was not consciously before the writer, it may very well be part of his art that has become second nature. At any rate no harm is done by finding something not intended by the author when the larger number of students do not notice a fraction of what he consciously intended. Besides, the erudition and history of literature is constantly rewritten through archeological excavations. The art studied by the student and his discoveries, if real, will never need to be reformed.

Composition in imitation of the author is one of the best ways to observe and to appreciate rightly the art of literature.

Stimulate Rivalry. Emulation is a feature of the Ratio which needs no illustration. The class is an armed battalion always at civil war and ready at times for special combats. This feature of the Ratio has been severely criticised, but it is difficult to see the justice of the criticism. Life is full of rivalry, and even the standardized and specialized state, which is the dream of the Communists, cannot remove rivalry or do without it. Rivalry is one of the primitive impulses of man, and though it has led to the great evils of envy and jealousy, yet on the other hand, it has been the life of every sport and a prime incentive to all progress. Emulation should be encouraged in order to prepare students to meet failure as well as success with true sportsmanship and again in order to spur the flagging energies of students and to bring out their best efforts. Activity and exercise form the very life of the Ratio class, and there will be premature weariness and stagnation if there is not the sharp spur of antagonism between class and class, section and section, individual and individual.

Chapter Eight

AN ANALOGY AND A SPECIFIC APPLICATION

The Principles in the Spiritual Exercises. The ten principles which have been discussed are not all the principles common to the system, and they are not peculiar to the Ratio. The principles belong to all traditional systems and are based ultimately on human nature and on the fundamental distinction between nature and art. In fact all the principles are really corollaries of the first principle, mastering an art. The principles may be found also in the *Spiritual Exercises* of St. Ignatius. The Exercises, like the Ratio, is not a treatise, but is an orderly series of prescriptions and practices leading up to virtue and to a saintly character, as the Ratio leads to the art of expression and to education and true culture, for which apt expression is the adequate evidence. As art is chiefly a virtue of the mind, so virtue is an art of the will. Both are habits, and on their human side it is not to be thought strange that they are actuated by the same principles. The saint who selected, trained and united into one company the eminent but distinctly individual doctors who were his first companions, was certainly no ordinary teacher, and his work reflects his divine pedagogy.

A brief enumeration will suffice to show the presence of the principles. Their fuller discussion does not come within the scope of this book.

In the Exercises there is the mastering of virtue and of character by the will. There is a grading or subordinating of means to the end in the Foundation, giving the end of all life; and every exercise is also graded to its own stated end, and besides that, the days, the weeks, the whole series of exercises are graded. There is constant activity, as the name of Exercises testifies, and every power of body and soul is kept on the move. There is variety in the subject matter, in the practices, in the forms of prayer. There is consoling encouragement to be imparted by the director. There are repetitions of various types and modes. There is perfect coördination under one director of all the operations and a perfect focusing of every faculty on each stage of the process with unity of purpose, unity of teacher and with apt subordination. In the full ideal of the Exercises where one director takes charge of one exercitant there is constant coöperation between the two. Even observation is encouraged in meditation where the exercitant is urged to find his own truths, and in the reflection after meditation to ascertain the cause of success or failure, and in the examens. Finally, rivalry is awakened by the scoring of the particular examen, by the progress of the weeks, by the different kinds of service in The Kingdom, by the Two Standards, the Two Classes, the Three Degrees of Humility, by the stages in the Love of God, in a word by constant appeal to combat the evil one and to outrival one's former endeavors.

A Practical Application. It is quite possible to ignore these principles and to follow modern schools or one's own experience. Such a course might seem to be

justified in the teaching of the vernacular of which the first Ratio does not speak explicitly. The Ratio of Roothaan however directs that the vernacular be taught as Latin was. Supposing then that a teacher wished to follow the principles explained and to apply them to the prescribed reading in the vernacular, how should he use the authors and what should he exact from the students?

1. The art of composition, not the contents of the books, or the history of literature or biography of the author or the erudition, should be the chief objective. Attention should be directed to the style. Modern commentators usually ignore the style in their editions and questions. Different publishers have issued lists of questions on various books and about one question in a hundred has to do with style. Information questions are especially futile when the student has to do with a novel. In some tests based on these examinations the details of a novel are expected to be committed to memory as if they were events of real history.

2. The grade of the English class or the prescribed section of the textbook should be exemplified by the author and applied by study, criticism and composition. A distinction should be made, as in the Ratio, between standard authors for more intensive study and history, fiction, poetry for rapid reading, unless of course, narration, fiction and poetry are the very subjects to be studied intensively.

3. For activity, not simple reading or memory is to be exercised. Words may be studied or sentences or paragraphs. Taste may be trained by the choice of favorite passages. Criticism of all features of style in accordance with the textbook of rhetoric may be practised. Imagining

and reasoning can be trained by imitating select passages on subjects known to the students.

4. For variety, there are academies and author's days and contests on different elements of the book. Debates on appointed features, reading of choice parts, pictures and many other devices suggested by the Ratio for exercises, for prelection of authors and of precepts and for academies. The publicity and rivalry and prizes will employ the principles of encouragement and emulation and repetition.

5. Coördination is safeguarded by directing the reading to the goal of the class and by making the author the material of exercise work. As most of this reading is done out of class, coöperation is effected by reports, by exercise, by debates and by various discussions in class or in academies. Observation can be developed by assigning subjects for study. Every feature of rhetoric may be illustrated with citations from the author, and original comments should be encouraged and welcomed even though they may be trivial at first.

An attempt to exemplify the Ratio principles can be seen in the author's edition of Newman's *Second Spring*, in his *Model English* and in *Persuasive Speech*. In the appendix to the latest edition of *Model English* Book I there are model lessons and an explanation of the artistic or creative approach. Book II has also an appendix for teachers, and the *Manual to Model English* goes into more detail for the theory of imitation and furnishes a number of composition tests.

Recent Survey. The Carnegie Foundation for the Advancement of Teaching in its Report for 1926 has a valu-

able article, *Quality of the Educational Process*, by Williams S. Learned of the Staff. There is a thorough survey of secondary and of university education for teachers in France, Germany and England. These nations exhibit common elements of that European tradition of which the Ratio forms a part. If the article because of its purpose had not been forced to include university education, the similarity of principles in present European education and in the Ratio would be evident. The writer of the article, however, makes painfully clear the haphazard miscellany of American education, resulting from electivism and multiplied departments. He hesitates to advise the prescriptions of Europe in beginning secondary education, but hopes through the Swarthmore honor system, the Harvard general final examinations and the like to put at the end of the system some unity into the disintegrated fragments of our high-school and college education. The article illustrates the contrast between the maze of modern American education and the coördination and order of the Ratio, having the art of composition as its prescribed major study, unified and brought to its goal of perfected self-expression under class tutors.

Chapter Nine

MASTERY OF LANGUAGE THE RATIO MAJOR

THE Jesuits of the sixteenth century did not have any intention of devising a new system of education. They expressly state the opposite. The general order given to the first colleges of the Jesuits was: Do as they do in Paris. To the traditions of Paris the Jesuits added the best they found in Spain, Italy, Germany and the Lowlands; nor were the great educationalists from Quintilian to Erasmus neglected. Paris, however, was the main current to which the others were tributary. The first Jesuits were Spaniards, who, after a preliminary education in their native land, received their higher education at Paris and in the beginning worked and taught in Italy. They embodied in themselves the ardent conservatism of Spain, the lively intellectualism of France and the enthusiasm for ancient literature which had at that time come to flood-tide from the Renaissance in Italy. From that day to this Jesuit education has been modified and profoundly changed in every age and every land in which it has been found, but it still bears the traces of its origin; it still embodies what it believes to be the best educational experience of all times, and it is proud of the fact.

The Prescribed System. It should be noted, however, that although the various elements of the Jesuit method were derived from traditional sources, their combination into a system was an original contribution to education.

Others had systems, but none had so complete a grading or so thorough a subordination. The Jesuits, too, then and now supplied an unfailing body of trained teachers and by keeping a respectably high average made up for the defects of individuals. They have developed and conducted an educational machine. Their rigidity of system has drawn upon them some ridicule. Dr. Eliot accused the Jesuits of relying upon a special revelation. But they reply that they are no prophets and that their system requires less revelation than the elective system of the Doctor or the vocational system of modern theorists. The elective system calls for a knowledge of human nature that no one has ever had in the world. Madame Montessori and a few other specialists may be able to conjecture a child's aptitude, and time alone will show whether they are right, but the mothers and fathers of the world, who may be supposed to know every fancy or whim of their offspring, cannot tell you their children's capacities; and if they did, the children might change or not act according to their gifts. Again, who calls for greater powers of prophecy than the vocational theorist? No one can foresee the future occupations of the young. Then, even suppose electivists and vocationalists knew aptitudes and capacities, suppose they knew the life-work of every child, their system would be impossible because the supply of teachers and textbooks would be inadequate. Every student would demand a tutor and would have to be subjected to a discipline like that of West Point. Every child would have a prescribed course for one.

Assured Future. The Jesuit system does not claim any such power of foresight or such marvelous insight. It

could never have satisfied a late opponent of traditional education, a certain Mr. Walter P. Hall, who bitterly complained in the old *Outlook* that his teachers never told him anything about the opening of South America and Asia, about the social movements in Europe, the latest popular novelists in France and Belgium and other such things. Unhappily, no system could have taught Mr. Hall all that. If he will tell us what is going to happen along those lines twenty years from now, we guarantee that it will be told to every child in the country. It is small wonder, therefore, that Mr. Hall feels he has a bad education. If a good education calls for such prophetic visions, all education has been a dismal failure and gives fair promise to continue to be a dismal failure.

There is only one thing a teacher is certain of when he faces a class of students: it is, that twenty years in the future if those students are alive, they ought to have faculties which can work. Just as they will have eyes to see, they must have minds to think; as they have teeth to masticate and ability to taste, so they must have power to ponder and appreciate, to practise rumination and tasting of the soul; as they ought to have health of body then, so too they should have soundness of every mental faculty. The man who has strength and graceful carriage and good health from his games at school, does not rationally complain because his bat or nose-guard or running shoes are laid away in the attic. So also, unless he is a Mr. Hall, he should not regret the fact that perhaps his Greek dictionary and Latin grammar have been forced into the attic with his sporting outfit. The Jesuit system aims at health of mind, at im-

parting powers to the faculties, at making the mind think and the logic reason and the judgment decide and the taste criticize and the mouth speak and the hand write. It does not care to make its pupils encyclopedias which would have to be re-edited every few years. It does not try to make them trolley-cars or electric fans or flat-irons or any other particular outlet for force; it strives to make them dynamos, throbbing with power, which can be transmuted, when required, into any form of energy, whether it be ringing a doorbell or running an ocean steamship.

The Instrument of Language. What is the instrument made use of to impart power, to train the faculties? It is an instrument tried by time and perfected by time, an instrument which ensures the exercise and discipline of the mind, an instrument which affords the only sure test of a student's abilities. That instrument is language. Language is the medium by which you can reach the students' faculties; language is the means which the students must use to express themselves. A faculty is perfect when it works properly. Its action may be called its expression. Perhaps the eye hidden in perpetual darkness may be perfect, but we have a sure test of its perfection only when it sees. Language alone is the adequate test of the mind's expression. Can a pupil express himself in writing or speech, then a teacher has an index to the faculties he is training. Language too is an exercise of the mental faculties. A man may run a machine or play an instrument by automatic habit, but how can he talk or write without thinking? The trainer of a crew reaches the proper muscles of his candidates by a rowing-machine; the teacher reaches

the faculties of the mind by language. Language is the test of thinking; language involves the task of thinking; language, therefore, while being the greatest good of the greatest number and the traditional and long perfected instrument of education, is in itself the best means of education. All this seems like establishing a truism. Is not language used from kindergarten to university? True, but we are speaking, not merely of the mastering of one's language for use, but of its systematic study as a means of educating, exercising the faculties and of imparting formation and power.

Habits and Difficulty. The study of languages, especially the classic languages of Greece and Rome, was and is the chief means used in Jesuit schools for developing the faculties of the students. It is not necessary to repeat the many other reasons for studying these languages. We shall merely try to show why they are best for developing the faculties of the mind and so for giving power. The faculties are developed when they act properly. The use of language will make them act; the use of the most artistic languages will make them act properly. Every process which the orator or poet or essayist went through in composition, the student may be made to go through in education. The greatest artists of language are admittedly the writers of Greece and Rome. To go through the process of expression under their guidance is like going to Phidias or Michaelangelo for sculpture, or to Raphael or Murillo for painting. Translations cannot give the process. If Michaelangelo does a statue in bronze, you cannot master its art by melting it down and contemplating a mass of

shapeless metal. Translation leaves the substance but destroys the form. It gives you the marble and the paint, not the sculpture and the picture.

Mr. Hall, whom we take as one of a number, is impatient with the idea that difficulty is a help to education and in angry sarcasm cries for the introduction of Duns Scotus and the schoolmen in the classroom as "mental gymnastics." But Mr. Hall ought to know that if a crumb will kill by starvation, a carload of food will kill by suffocation; that running ten feet may not be exercise enough and ten miles may be too much exercise, while somewhere between one hundred or a thousand yards may be just right. The medium of education should offer difficulty, otherwise there will be no effort; but too much difficulty at first will break down the pupil. That is why the study of one's native language is not always suitable to exercise a student fully in expression. Even if the art of composition were as supreme in the vernacular as in Latin and Greek, even if the masterpieces had been made suitable for teaching as the classics have been by years of use, even in that case, the very ease of understanding renders the native language less fit as an instrument for training. In English we take the grammar, the rhetoric and all the qualities of style for granted. It is an effort to pause upon the art of the expression, but in a foreign language we must pause upon the expression. We cannot reach the thought except through the grammar; we have to stay so long upon the threshold of expression that we must note the art. Wordsworth in his poem, *Michael*, speaks of an object which you might "see but notice not." A foreign language makes us notice what in our own we only see.

The Training Processes. What are the processes through which the faculties of man must go in the study of Greek and Latin, processes which will exercise the faculties and give them power? First you have the process of apprehending single words, of cutting off the misty fringes of an idea and focusing it in the mind. The cases, the moods, the tenses, the whole syntax of declension and conjugation of Latin and Greek are just so many adjustments of the lantern by which the thought flashes into clear-cut prominence. Then comes the process of discrimination in choosing the right word for translation. The mind deliberates, measures, tastes, appreciates, until finally the exact word is found for the exact idea. Should the poet or orator in the fine frenzy of his imagination go soaring from earth to heaven for picturesque embodiments of his thought, that will be another process in which the student will follow him and exercise his imaginative powers. With the ideas apprehended and visualized concretely, then their logical connection must be assented to or denied in the process of judgment. So far we have just finished the sentence. As the sentence, however, is an organic and integral portion of the paragraph, inductive and deductive logic will be exercised in the work of properly adjusting the sentence to its context. Then through wider stretches of thought, comprehension and sustained reasoning powers are tested by analyses of whole poems and speeches and essays and plays. While these substantial processes of language are studied and are giving power to the student's faculties, the lighter graces of expression are not neglected. The rhythm, the balance of phrases and clauses, the agreeable variety of

sound, the ease and melodious utterance are made palpable to the ear; and the taste is brought to feel the subtle gradations of force, the appropriate variations of movement, the successive tableaux of poet or historian or orator, made vivid by appropriate details and startling by sharp contrast.

In the Jesuit schools all this is done, not in one language only, but in Latin, Greek and English as used to be done by Prof. Goodrich of Yale and by other professors before the department system supplanted the class system. The Jesuit schools still teach the speeches of Cicero, Demosthenes and Webster side by side to master the art of oratory and the epics of Homer, Vergil and Milton to impart an appreciation of the beautiful in poetry. Sophocles illustrates Shakespeare, and Shakespeare Sophocles; and so in all species of composition there is a graded, unified system.

Complementary Studies. Language is the principal study of the Jesuit system in the high schools and first years of college. Other studies there are, but they are kept subordinate and supplementary. We will not analyze the effect of these other studies upon the faculties because they are not attacked as the classics have been. It is enough to say that mathematics and history and modern languages and chemistry and physics find a place in Jesuit schools. The college course ends up in what the Jesuits take to be the crown of their whole system, the study of philosophy. Logic, metaphysics, cosmology, psychology, sociology, ethics, natural theology, these and kindred topics occupy the student in his last years at college. He faces the task of outlining and mapping the regions of truth. General principles are investigated and tested. Knowledge and its acquisi-

tions, the faculties of the soul and their operations, man's destiny and obligations, are some of the subjects which the student becomes acquainted with. He faces his profession or life's career with a consistent, well-established theory of life and conduct.

The Jesuit system has been criticized as entirely humanistic. Such a criticism considers only one part of the system. Even at its origin it was only in what are called the intermediate schools, the schools which correspond to the German *gymnasias* or the French *lycées* and which take in our high schools and the first two years of college, it was only there that the system was principally humanistic. In those schools the Jesuit system aimed to make its student able to express himself fully. When his powers of expression were perfected, when his faculties could act, then there was no science closed to him. Law, medicine, mathematics, physics, philosophy, theology, all learning was spread before him and he was in a condition to profit by what he devoted himself to. Yet even from the beginning, geography, history, modern languages and various sciences were gradually introduced. In the sixteenth century many of these subjects were either unknown or undeveloped or at least not perfected as means of education. It is no fault of our great universities that fifty years ago the courses of electricity, radio-activity and wireless telegraphy were not taught with any fullness. The Jesuit schools are prepared to adopt any means of education which will achieve results. So far the history of education, experience and theory seem to have shown that the best effects are produced for the larger number by a course such as has been described.

Chapter Ten

THE TRADITIONAL WAY OF TEACH- ING AN AUTHOR

THE method of handling the author in the class of Rhetoric, the crowning class of the schools below the university, is taken from Quintilian. The Ratio was not a discovery but a systematization. Its way of handling the author was the way of the teaching world for all time. The Greek literary critics, Dionysius of Halicarnassus, Demetrius, Longinus; the great Roman rhetoricians, Cicero and Quintilian, observed the same principles as the Renaissance educators. They explained authors in order that their readers and pupils might learn to use the language better and become speakers and writers.

Formation and Expression. The traditional method was directed to the formation of the student and did not merely convey information. The schools had their canon of authors as evidenced in the writers just mentioned. The Ratio had its canon and prescribed for Latin one standard author, Cicero, for every year of its course and as a model for various types of composition. There was no study of the development of the language, no succession of writers to exemplify the history of Latin literature, no illustration of theories, no tracing of movements. All that is mostly informational and does not directly develop any power except memory and does not tend of itself to produce writers or speakers any more than the history and movements of

any department of knowledge. Judged by the editions of English authors published for schools today, the ruling principle seems to be to inform the student, and to let them form themselves.

In the traditional method formation was effected and tested by expression. The Ratio keeps the student active, always speaking and writing. It believes in the philosophical axiom, *operatio est perfectio esse*, performance is the proof of perfected power. The will, the mind, the judgment, the imagination are perfected when they perform, and performance in this case is expression. Expression is the only true test of knowledge as it is the only assurance to the teacher that the student has the knowledge. The student must do something about the author. To know something is not considered sufficient. Students must recognize an author's art, must criticize his art, and rival his art in the expression of their own thoughts. The text becomes the exemplification and model of the art of writing and of all its rules. In the first years the rules of grammar were studied in the text and taught clearness; then the interest and beauty of style became the objective and finally forcefulness of style, the chief purpose of *Rhetorica*, as the class is called, gave the full perfection of the art of expression.

Progressive Repetition. While there is this logical grading in the qualities of style there is also grading in the processes of composition and the types of composition (narration, description, exposition, argumentation, persuasion) succeeded one another. Letters, essays, poems, speeches, plays and other types were similarly arranged.

Yet these divisions and this order are not followed in any severely scientific way such as is found in many books of our time. The system does not take up one point without preparation, treat it exhaustively and never recur to it again. That is the method of books of science. The Ratio, while always advancing, was always repeating. Before it taught the theory of poetry specifically, it read every type of poetry and even practised poetry. In science the definition usually comes first; in art there is no need of a definition at all, but there is need of models and of practice, which definition and theory may later improve and perfect. Narration is treated in words, sentences and paragraphs, and then taken up again for interest, and finally embodied in a speech for force. While there are exact divisions in the science or theory of expression, the art is not practised in air-tight compartments, completely isolated one from the other. The classes are rather like terraces, and while we are climbing the lower we get a distant view of the upper.

Limited Erudition. The traditional method is characterized therefore by formation, by expression, by progressive repetition, and in these points it appears to differ much from modern methods of teaching an author. The chief difference however is that today the author is looked upon as a storehouse of facts. This is the scientific method and is the outcome of the commercial and realistic spirit of the age. We live in an age of outlines, dictionaries and encyclopedias. The author must become a handbook of tabulated facts. The newspaper is the index to the brains of our civilization, and the newspaper is the incarnation of facts. The school authors are sifted for historical facts, geographi-

cal facts, social, economical, philological, grammatical facts. The author was invited once to an English lesson by a teacher who was highly praised, and during the period he did not teach English at all. The words of the author were so many hooks on which he hung facts. All his words were trunks of trees or rather were stumps, and the art and beauty of the whole passage was ignored.

This fact method makes examinations easy to give and easy to rate. Look at the editions of authors, Latin, Greek, English, and you will find that the commentary, and the questions belong almost entirely to erudition, which in the Ratio is to be sparingly used. If the word *flower* is met it will not be necessary to study botany. The examination in the Ratio had little to do with the facts of the author studied. The student wrote a composition as a result of his study of the author, and he was examined on his composition. It is true that his facts had to be real facts, but they had to be well put, and he was examined on his own grammar, his clearness, interest and force, his sentences and paragraphs, in a word, his art of composition. Newman, proving that England is the paradise of little men and the purgatory of great ones, runs off a string of names, Raglan, Burgoyne, Dundas, and says, "I cannot recollect all the fellows' names," and yet though Newman could hardly remember the names, a high-school principal solemnly wrote to the author of this book, asking all about Dundas. Dundas might be fit object for a doctoral dissertation, but for Newman he was only the name of one of England's public men. And why need he be more for a student? Instead of discussing the facts of the text, which cannot be used

again, the teacher should take up the subject of his next composition and see whether his class have the facts about that. The Ratio would not convert the mind into a museum of fossil facts, and though it would have some of its students be eloquent guides and fine lecturers on antiquities, it most certainly desires all its students to speak and write of their own experience as the great authors have done of their experience.

Science and Art. Put then the teacher before an author in a lesson where all erudition is a means, not an end, and where the art of composition is the dominating purpose, and note how the fossil museum is alive with practical suggestions that the students may use then and there and forever afterwards. The text becomes the center and aim of all the teacher's efforts. He subordinates everything to it or rather to the training of the student to do something as good as the text. The teacher will not make the author a footnote to history or the fulfillment or exception to a theory or an instance of a scientific generalization. For a grammarian Homer is a mosaic of second aorists, pure final clauses, Ionic forms and Æolic survivals; for a historian Homer is a catalog of early events; for an archeologist Homer is a second-hand store of antique armor and badly cracked crockery. For an artist, however, Homer is the expression of a human soul, the projection of an ideal world upon the imagination of mankind, filling the beholder with the silent, wild surmise of the discoverer of a new ocean.

Art is constructive, takes things as wholes or refers them to wholes. Science is analytic, takes things apart without

caring to put them back again into their setting. The letters, the form, the sound of words interest the scientist, the beauty of their meaning attracts the artist. Science is impersonal. It begins in facts and ends in laws. It is abstract and general. Art is personal. A work of art is the realization of an ideal. It leads back to a human soul where the ideal was born and matured. As long as you consider the work of art as such, you cannot forget the artist or be far away from the mind and heart of man. Take a word here or there, or isolate a fact from your text and put them into your philological or archeological test-tube, and you will be establishing valuable laws for philology and ancient history, but do not be surprised if you should seem impractical and uninteresting. You have severed your commentary from its living organism and it must die. Treat now your word or fact as the work of art, as something human thoughts were busy with or human laughter smiled at or human tears wept over, and you will not be uninteresting because you will always be in vital connection with personality, and personality is always interesting. Your pupils may not have visions of oceans as Keats had, but if a single raindrop has fallen sparkingly through their imagination, you have not failed.

The dignity, the supremacy, the living interest of the author will be ensured if his book is studied as a work of art and not dissected as a corpse of science. It should not however be imagined for a moment that the traditional method calls for a wild-eyed, long-haired enthusiasm. It is very careful to guard against any affectation or cant. The admiration is to be based on deep study, long observation

and on solid principles of style, and most of all the admiration should result in practical results from the students. In that point again the scientific approach differs from the artistic approach to authors. Science is theoretical. When it knows, it is satisfied. Art is practical; it must have concrete results; it must produce. Every text in the Ratio is a possible model for similar compositions from the students. The art of word, sentence, paragraph and of whole compositions is at once to be reproduced by the class in writing or speaking their own thoughts. A letter, an essay, a poem, a speech, a drama, each is studied to be produced by the students. They must form ideas, judge, reason, imagine with all the excellence that they have learned to appreciate. It never was the traditional method to put before passive listeners in lectures a mass of information, no matter how interesting. Creation in exercises was the purpose of all teaching of authors, and artistic creation or self-expression was the final result and gave evidence then as now of an educated mind.

Chapter Eleven

PRINCIPLES OF THE PRELECTION

THE prelection is described in detail by Quintilian, II. 5. The practice of explaining a text which the students have in hand is traditional in education and is well exemplified in the explanation of Aristotle by St. Thomas. In his case, however, the thought is the only aim, while in Quintilian and in the Ratio of the lower schools the form or style is the chief concern. The directions for the prelection in rhetoric are practically the same as in Quintilian.

The Society undertook the task of teaching as understood at the time it was founded and during its growth. All its legislation and training were devised to make its subjects teachers of language, especially of Latin and to prepare them for theology. Within the Society that chief purpose still holds and profound modifications would have to be made, if it had to train its subjects for the multiplicity of topics taught in a modern university and even in a modern college. Outside the Society the utilitarian purposes of Latin, which were prominent in the sixteenth century, are not now so prominent. The emphasis has changed. The use of Latin as the language of the learned and as the key to all the treasures of science and art was the chief purpose of its teaching in former times. Yet the purpose of training now emphasized by the *Epitome* (397) was not then overlooked. Besides other proofs furnished by Father Herman (*La Pédagogie des Jésuites*, p. 315), there is a very interest-

ing letter on this subject written by Polanco to Laynez, who was afraid that literature would unfit students for theology. Herman shows, however, that the cultural and disciplinary power of Latin was rather felt than consciously realized and formally expressed by early educationalists, although there is occasionally explicit mention of this effect of Latin.

Times indeed have changed, and the relative importance of different studies has changed with them, but it is not evident that the supremacy and methods of the class-prelection must be essentially modified. The Ratio provides for two kinds of prelections, the *lectio cursiva* and the *lectio stataria*, as they have been called (Bainvel, *Causeries Pédagogiques*, p. 124 sqq.). The former is done in Academies and in so-called sight reading; the latter is the daily explanation of the author of the class. The reading of the historians and the poets would seem to be something less detailed than the reading of the chief prose-author of the class, and yet not so rapid as academy work. This chapter treats chiefly of the *lectio stataria*, which may be applied indeed to all authors, although expressly prescribed for the chief prose-author. The principles governing the prelection, and in the opinion of the writer still effective, can be stated briefly in a series of propositions.

Class Focus. The prelection should be the central point of the class. It is the embodiment and illustration of the precepts; the substance and standard of the exercises.

No Specialties. The prelection should not be devoted to specializations in any science. Erudition is not mentioned at all in the lower classes; it is to be given sparingly in *Schola Humanitatis*, and more fully in *Rhetorica*. Fr. Her-

man shows (*op. cit.*, p. 248 sqq.) by an examination of our early commentators that the teachers were supplied with full information on classical antiquities, and that they gave all that was requisite for a complete understanding of the text, but at the same time that they were prudent in imparting this erudition. Today with dictionaries of antiquities everywhere, there is less need of imparting erudition in class.

Art of Expression. The prelection is intended to develop the art of expression. Where the Ratio urges caution in imparting erudition, it gives full and minute directions about grammar, style and rhetoric. Most modern commentators are diffuse in erudition, but sparing in remarks on composition. Anthon printed in his Horace a treatise on Horatian wines. The Ratio would ask him to show how Horace developed a thought poetically.

Every Faculty. The prelection aims at training faculties, not simply at imparting facts. It is not a memory lesson only. It makes the pupil synopsize the passage, see the logical connection, evolve the metaphors, discriminate the synonyms, analyze word, sentence, paragraph, whole compositions.

Production. The prelection, being artistic in its scope, is directed to imitation or reproduction. *Imitatio est anima praelectionis* (Pachtler, IV, 194). The student studies a letter with a view to writing a letter, an essay to write an essay, and so of every other species of composition. This is clear also from the exercises suggested and from the points to be emphasized in the prelection.

In Pachtler (*Ratio Studiorum*, IV, p. 194) is found an instruction for prospective Jesuit teachers. They must learn

correct Latin and true eloquence, and the art of leading others to learn the same. "*Ut cognoscant quemadmodum ipsi imprimis puritatem linguae Latinae et veram eloquentiam assequi possint, et alios in suam disciplinam traditos ad eandem deducere.*" This principle forms the substance of the first remark in the instruction, and sets forth the scope of the whole paper. The *Instructio* is dated 1622, and is one of many such practical and valuable commentaries on the Ratio to be found in Pachtler's volumes. Among other excellent remarks on our methods, we read: "*Meminerint praelectionem eo spectare ut auditores Ciceronem in sermone et scriptione imitari discant, et sibi omnia ad usum et imitationem esse referenda. Quod ut rectius intelligatur, animadvertendum est, praelectionem quamque Ciceronis duabus debere constare partibus, interpretatione et observatione ad imitandum instituta; quarum illa est ut corpus, haec ut anima praelectionis*" (Nn. 11, 12, p. 194, l.c.).

All Style. The prelection is not simply translation and parsing. The Ratio allows a teacher to dispense with both in the upper classes. In the lower classes grammatical drill is insisted on; in the upper classes the precepts of correctness are replaced by drill in precepts of elegance and force.

Creation. The prelection is not a lecture. It is an analysis or study, with the class coöperating. It is practical, not theoretical; artistic in its scope, not scientific. Wishing to give his students the power of self-expression, which will be the test and guarantee of their education, the teacher will go through the process of creating the masterpiece and make his class repeat that process, focusing ideas, choosing words, asserting or denying propositions, becoming induc-

tive or deductive, revivifying metaphors, visualizing scenes, testing the truth, enjoying the beauty, kindling again with the other emotions, whose source is in good or evil.

Aid to Vernacular. The prelection of Latin or Greek can be made a help to the vernacular. The main precepts of prose, of poetry and of oratory are the same in all languages. The processes of soul do not differ. *Recte sapere* is still the *principium et fons scribendi*. The student who has appreciated and tested the narratives of Cæsar or Xenophon, the poems of Vergil or Homer, the essays of Plato or Cicero, the speeches of Cicero and Demosthenes, will think logically, imaginatively, forcefully, will have variety and contrast, will be exercised in the choice and arrangement of details in narration and description. All these and a hundred other points of style the student can and ought to learn from his classics. The scientific prelection, full of special erudition, will not help him to speak and write. The artistic prelection of the Ratio was intended to and will help him to express himself. Of course he must read and write and study his native tongue, but if the classical languages are supreme models of style, as they undoubtedly are, he can still find in them masters for himself, as Newman found Cicero a master in English.

Multum in Parvo. The prelection should be short. It will be difficult to make the text an example of the art of expression, a model to be analyzed and to be drilled into the student, if large amounts are taken. Chemistry takes its test-tube; physics, one beam of light; the student of painting practises on parts of anatomy. In all education a close study of portions and a careful elaboration on a small

scale seem to be the universal practice. The student's mind cannot digest large amounts. The art of expression cannot be mastered with large tracts of literature. There will be no drill. The study of Latin and Greek will be mere translation, and the students can buy that. But with the system of intensive study the student will at least have trained his faculties; with hurried translation there can be little or no drill.

Some Objections. There are however difficulties with the short prelection. Let us consider a few.

1. There will be no work for the students out of class. This difficulty can be obviated by exercises, by suggestions of research and inductive work, which can be embodied afterwards in a paper, by contests or debates on some feature of style. Then suppose the difficulty were allowed to have some force, is it not each one's experience that the abiding elements of his education were acquired in class? The student must be forced to exercise his faculties in class; he is only too prone to shirk the work out of class.

2. There will be monotony. Yes, if a teacher does not know the precepts of the art he is teaching. Grammar and rhetoric are well defined, and with a book like Father Connell's *Study of Poetry* (Allyn and Bacon) much of the vagueness attached to the precepts of poetry is removed. This work draws its examples from Latin and Greek as well as English, and if we except the mere mechanics of verse, all the precepts may be applied equally to the classics and to the vernacular. If a teacher knows his precepts he will have a wealth of matter to illustrate and will not be always harping on one or two points. Besides books of pre-

cepts, the various histories of literature, the series of classical primers, such as Campbell on Sophocles, and Butcher on Demosthenes, the many stimulating essays on different authors, as Taine on Livy, Blass on Demosthenes, Sellar on the Latin poets, Symonds and Jebb on the Greek poets—all these will reveal new points for discussion, will elicit the enthusiasm of teacher and taught, and with enthusiasm there will be no monotony.

3. The prelection will result in formalism and dilettanteism, or theorizing. Not so, if the precepts are solidly grounded upon reason as the Ratio demands. (*Reg. Rhet.* 7, 3; *Reg. Com* 29—*Res ipsae potius quam verba expendenda sunt.*) There is indeed danger of theorizing too much on the precepts as there is of specializing on the erudition. The teacher will avoid both dangers if he remembers the practical scope of the Ratio, which is designed to impart the art of expression, oral and written. Following the lead of Kempis, who has said it is better to have contrition than know its definition, the teacher will remember that precepts and erudition are not an end in themselves, and will prefer to have his scholars compose a good period than be able to define it. It is the art of grammar, poetry and rhetoric that he is teaching, not the science or philosophy of those studies.

It is certain that today, as well as formerly, many will not look at their classics in Latin and Greek or even in English after they leave school. That does not seem a reason for rushing them through undigested stretches of literature. In private study as well as in class, intensive study of a small amount will be found helpful, and it is quite probable that

more benefit is derived from one period of Cicero thoroughly analyzed and carefully imitated, than from scampering through pages. It is unfortunate we cannot get our students to read their classics widely and see authors in larger bulk and so learn other qualities of art. But as the reading of much in class has not achieved that result, a short prelection with drill and practice is better than long prelections which do not seem to develop any faculty except that of memory. And as our time for Latin is shorter than formerly, there is less reason for increasing the amount read.

Perhaps the most serious difficulty about a prelection according to the Ratio is the examination. Most examiners will not ask any questions in any class except on grammar, which they know and which few students know perfectly, or questions on geography, history and mythology, which can be prepared a few minutes before examination. This difficulty can be obviated by a written examination, or by the preparation of a series of topics for the examiners.

On the whole question here discussed, concerning the literary study of the masterpieces of Greek, Latin and English, see *The Study of English Literature* by John Churton Collins (Macmillan, 1891).

Chapter Twelve

THE FORMULA OF THE PRELECTION

IN preparing the prelection or explanation of the author the Ratio teacher will seek for opportunities to exercise more than the memory by conveying information. Eye and ear, imagination and taste, judgment, reason and critical faculties should have a chance to work upon the author by lively coöperation. The students will express their views about the author or in imitation of the author. The precepts of style which belong to the grade of the class are to be specifically and systematically illustrated, while other points of style may be commented upon informally. The rules of grammar and the excellences of translation for Latin and Greek, the subjects of earlier drill, will be succeeded later by drill in the precepts of style and of rhetoric. The author's text is a work of art, not to be subordinated in its analysis to any specific science but studied in detail so that every part is focused upon the whole and not radiated to a specialty. (See *Art Principles in Literature*, Donnelly, Chap. XI).

The Teacher, the Commentator. Under the guidance of these principles the teacher approaches his text. From them he learns what to treat, what to pass over and what to dwell upon in class drill. Diligent preparation is demanded. "It will be most helpful that the teacher should not speak without order and on the spur of the moment but should give what he has carefully written out of class. He

should read beforehand the whole book or speech he is teaching." (*Reg. Com.* 27.) If the teacher by cultivated powers of observation is able to furnish his own commentary, there will be a freshness and enthusiasm and conviction, often lacking in the warmed-over commentaries of others. Repeated reading and the noting of what has been discovered will gradually train the teacher to a recognition and appreciation of the author's art. Modern commentators on the classics of Greek, Latin and English have not as a rule the same purposes as the Ratio, and their commentary is not always suited to the cultivation of the powers of expression. In editing the poets, more attention is paid to the form, but in prose authors the contents are chiefly discussed. Even in the poets the commentary of the text proper is chiefly on interpretation, on readings, on points of history, and of archeology, while the artistic appreciation is omitted or relegated elsewhere. Take Sidgwick's *Vergil*, for example. In his indexes all the figures of Vergil are referred to and put under their proper headings. The characteristics of style are there numbered and arranged. In the introduction there is a collection of passages borrowed from other authors and a discussion of the similes and of other points. The Ratio teacher will take all this from index and introduction and put it in the notes or the text, while he may relegate the varied erudition to the introduction or appendix.

Helpful Commentary. Histories of literature will in some cases give the characteristics of authors and an appreciation of their art. Mure's *History of Ancient Greek Literature* gives an excellent study of Homeric characters

and a fine treatment of his art. Arnold's famous essay, *On Translating Homer*, inspires enthusiasm, but his generalizations are so broad that they cannot be well applied to the short passages discussed in class. For English the Scots are the best rhetoricians. In fact, with the exception of Whately, who practically transcribes Quintilian, the leading rhetoricians in English are Scots. Minto's *English Prose* has detailed studies of Macaulay, Carlyle and De Quincey with briefer treatment of others. Moulton's *Library of Literary Criticism* contains a collection of fine criticisms on standard English authors. Frederic Harrison in *Studies in Early Victorian Literature* has a stylistic study, quite in the spirit of the Ratio, of Macaulay's well known New Zealander paragraph. It is not all as a Catholic would wish, but the art of the paragraph is made more of than its matter.

The older commentators on the classics had composition always in view. Gwatkin in the introduction to his edition of the *First Philippic* of Demosthenes says of Rhedantz, whose notes he is giving in English, "Rhedantz makes grammatical and lexical explanations subordinate to the analysis of the far more praised than demonstrated eloquence of Demosthenes. The peculiar principle of his edition, as Professor Blass says, is a preponderance of rhetorical and esthetical explanation, and in his preface and elsewhere Rhedantz insists on frequent reading aloud and learning by heart as essential to a proper understanding of the author." The practice of Rhedantz based upon the age-old tradition of learning is quite what the Ratio wants, but Rhedantz is unhappily an exception. Father William Fox, S.J., in his edition of Demosthenes' *Crown Speech* and of the *Speech*

for the *Megalopolitans* follows the best traditions in giving an oratorical commentary on an oration. Moritz Meschler, S.J., speaking of the education of the imagination, regrets that esthetic commentary and verse-writing have left the schools, supplanted by grammar and philology in the teaching of the poets. (*Katholischer Erziehung*, p. 105.)

There are other helps in essays and separate treatises which a teacher may avail himself of in preparing his prelection, but when all is said, the teacher will be ultimately the best commentator on the style of his text. If his first attempts at the author do not result in any brilliant discoveries, he will gradually improve and with successive readings of his text, the beauties, the characteristics of the author, his art, his genius will stand out in the text and form part of a living and enthusiastic explanation.

The Formula and Outline. Guided by right principles, helped by sources and trained to observe, the teacher comes to the formula of the prelection as laid down in the Ratio. This formula it will be well, as a rule, to follow. A formula or plan prevents vagueness, promotes order and ensures thoroughness. Even if in actual teaching variety and the importance of certain features should call for change in order or in emphasis, still the written plan will be of permanent service. The prelection however should always be flexible and vital, not mechanical and lifeless. The teacher may not possess the dramatic powers of a Father Tabb, who is said almost to have embodied Shelley's "Sky-lark" when explaining the poem, yet the imagination may be vivid enough to suggest at least that the teacher is a Cicero or a Demosthenes. He will have realized the con-

tents of the text in such a fashion that he may be a shadowy rhapsodist of Homer or a protagonist in a play of Sophocles. The formula then is excellent, but it is for the text, not the text for the formula, and though interest and enthusiasm must be guided, they surely should not be stifled. For the specific heads of the formula see *Tests* in the Appendix.

Every part of the prelection formula is of value, and when interpreted by the Ratio principles and by the light of experience, every statement becomes suggestive and fertile in results. The Ratio is a condensed summary of educational wisdom to be restored to something of its original wealth and fullness by meditation and practice. Take the very first point of the prelection, called the *argumentum*. This is the summary or gist of the whole passage; it contains the logical subject, what the author is talking about, and the logical predicate, what the author asserts of the subject. See what can be made of that point.

Value of the Argumentum. First of all the practice of summarizing is a valuable one. It trains the mind. It develops the powers of analysis, teaches the judgment to weigh the different ideas in the passage, discriminating principal thoughts from subordinate ones. The ability to comprehend is tested by the *argumentum*. In fact a modification of it is one of the intellectual tests of Thorndike. A paragraph is proposed with several brief statements, and the true one is to be selected by the candidate. Précis-writing, a practice favored much in England and practised here under the title of briefing or summary, is the *argumentum* in another form. In all analysis the thoughts of an author must be condensed and reduced to a common denominator

before they can properly be classified. The *argumentum* is indispensable; it is the first requisite of all commentary. The sense of sentence, paragraph and stanza is the prime requisite to a good prelection.

The educational value of the *argumentum* is undoubtedly great. How can it be used in practice? If the teacher gives a diffuse explanation, rivalry may be excited by having the students suggest the best title, the most striking headline or the briefest but most apt statement of what has been explained. The topic sentence of a paragraph is its *argumentum*. It may be restored from omission or from change. What running title should be put at the top of the page? Write in a fixed number of words a summary for a newspaper or for a night-letter of a speech or play, combining the *argumenta* of the parts. Make an index or table of contents of a poem or essay. Valuable lessons in proportion and subordination are taught by these practices. In summaries of a long composition students are usually too diffuse in the first part and too condensed in the latter parts of their composition.

Another practice, stimulating though difficult, is to state the *argumentum* and ask the class to conjecture the development. From a summary the students may forecast the full form or the further handling of a paragraph or of a section of a speech, the actions of a character or the next act in a drama, or the denouement of a story and play. See *Drama* in Appendix.

A still more profitable use of the *argumentum* consists in comparing the brief expression with the unabridged passage and in realizing thus the artistic qualities of the whole.

Pseudo-Longinus, *On the Sublime*, 16, states the Oath of Demosthenes (*Crown Speech*, 208) in the plainest and briefest way and then points out the excellences due to the art of Demosthenes. Rollin in his *Traité des Études* uses a similar plan to display the art of Livy. The simple facts of the famous fight of the Horatii and Curiatii (*Liv.* I, 24) are outlined and each step of Livy's full presentation is studied in detail. In an ode or satire of Horace, the general, abstract, colorless *argumentum* can be set beside the particular, concrete pictures of the complete poem. The scientific expression of a truth, which is brief and matter of fact and so akin to the outline, has often been contrasted with the poetic expression of a like truth (*Model English* II, 109). If a student is asked to send a night-letter of one hundred words outlining a play of Shakespeare, the composition will reveal the powers of the student and may give new ideas of the play. The outline (*Model English* II, 39) in descriptions furnishes another illustration of the same feature of the prelection.

The inventive ingenuity of teacher and student will suggest other ways of using the *argumentum*. Poe's explanation of the growth of his poem, *The Raven*, may be read, although some critics refuse to take Poe seriously when he professes to have evolved the poem from the one word: nevermore.

Only one element of the Ratio formula for the prelection has been here developed. The other elements are capable of larger development (*Reg. Com.* 27; *Rhet.* 8).

Chapter Thirteen

THE LENGTH OF THE PRELECTION

IN this chapter the discussion will be confined to the question of the amount of matter read in the Society under the Ratio Studiorum of 1599. The first source of information is naturally the Ratio itself. It distinctly states that the teacher of *Infima* should take four lines, and the teacher of *Media* seven lines. For the other classes the prelections are to be committed to memory and so could not be very long. In *Humanitas* and *Rhetorica* a longer prelection was supposed because there the reading of the part to be explained might be dispensed with on account of its length (*nisi in Rhetorica et Humanitate longior esse debeat*; Pachtler II, pp. 388, 438, 446). In *Rhetorica* (Rule 3) the prelections are often longer than can be conveniently committed to memory.

The next source of information is the *Ratio Discendi et Docendi*. Father Jouvancy gives in that work a series of model prelections. The one for *Rhetorica* is taken from Cicero's *Second Philippic* and embraces twenty-two lines. The prelection in Vergil for the same class is fifteen lines in length. The passage assigned to *Media* is from the *De Senectute* and explains nine lines. The prelection in *Infima* is concerned with two lines of Phaedrus.

Textbooks. Another source of information is found in the textbooks used in the old Society. Many of these are described in *Woodstock Academy for the Study of the*

Ratio, page 17. There is at St. Andrew-on-Hudson a textbook for rhetoric used in Belgium and printed in 1648. The book contains Cicero's *Pro Milone* and the *Second Philippic*, Book Second of Florus' *History of Rome*, a large number of Livy's speeches, Seneca's *Medea*, and selections from many Latin poets. The volume contains three hundred pages of text, but from the notes and paraphrases written on the margin and between the lines it is probable that half of the book was unread. Yet it is not fair to argue in this way from one copy. A more important point to note, one that will be referred to hereafter, is the amount of Cicero compared to that of history and poetry. Of the three hundred pages sixty-two are given to Cicero, and one hundred and sixty-seven to the historians, Florus and Livy, and sixty-eight to the selected poetry. This division of matter is significant in view of the rule and practice of having Cicero every day for the prelection, while the historian was read more expeditiously. The contents of another textbook, known only through report, for Belgium (1637) seems to have a like proportion of matter. It contains Cicero's *Pro Murena* and *Third Philippic*, with Florus, Livy and selected verse. For other schoolbooks see Pachtler, IV, pp. 43-49.

Instructions. Pachtler (IV, p. 82) quotes from the *Instructio Privata* of Franz Wagner, S.J., 1735. For *Rhetorica* Wagner says: "Three numbers, or if they are rather short, at the most four, can be explained in Cicero's speeches. An attempt should be made to explain fully and minutely during the year two of Cicero's longer speeches, as *Pro Roscio* and *Pro Milone*, and two of his shorter speeches, as *Pro Marcello* and *Seventh Philippic*." Reckoning the

class days at a hundred and thirty, he allows about thirty days to the one hundred and five numbers of the *Milo* speech; twenty-eight days for the ninety numbers of the *Murena* speech; seven days for the twenty-seven numbers of *Manilian Law* and six days for the twenty-seven numbers of the *Seventh Philippic*. This would work out for the *Milo* speech about forty lines a day. He does not mention repetitions explicitly, and presumably they are not to be included in the thirty days assigned to the *Milo* speech.

Kropf in his *Ratio et Via*, 1736 (Pachtler, IV, p. 81), says that because in their schools a daily prelection in Cicero could not be given, some more lines of Cicero by permission of superiors are explained. A little more than can be committed to memory. "*Fere ultra id quod in pensum memoriae assignatur.*"

Reading Lists. The lists found in Pachtler, IV, 6, assign quite a number of authors for each year and a change of text from one year to another. These lists, however, do not necessarily imply a long prelection. First, it should be noted that a small amount of Cicero is assigned, if we compare the matter from other authors, and yet it was from Cicero the daily prelection was to be given. Secondly, all these authors were by no means to be read in their entirety. This fact is expressly stated in the *Catalogus Perpetuus Rheni*, 1622 (Pachtler, IV, p. 20). The number of books will afford, it is stated, illustrative examples for the precepts of rhetoric. Others are set for private reading and parts of others are to be read thoroughly, while the rest may be hurried through. For example, in the first year are placed all the Verrine speeches. It will be sufficient to explain the

first and second thoroughly and to run through the rest. So also Wagner (Pachtler, IV, p. 76) says: "*Plura quidem quam per anni curriculum exponi possint afferuntur in opere.*" The same reservation is made (*ibid.*, p. 23), for the same reasons. The large amount is given for private reading, for imitation work, for illustrations, "*Neque omnia pari modo a praeceptore erunt explicanda.*"

The new Ratio of Father Roothaan removed the restriction about the number of lines, and it was the opinion of the revisers that the prelections should be longer (Pachtler, IV, p. 494). It is stated somewhere too that not all were in favor of lengthening the prelection. At all events the revisers believed that the short prelection as set down in the Ratio was the practice. They were anxious that the time given to the prelection should not be shortened. The extra time to be given to the accessories was taken from the correction of themes and from various exercises which used to be given in class.

Academy Work. Rochemonteix (*Un Collège de Jésuites*, IV, 398) gives a list of students and the amount of classical reading they were prepared to be examined in publicly. The number and variety of authors and the many students participating make it a remarkable exhibition. It should be noted first that the number of students at La Flèche was quite large. In 1605 there were twelve hundred, and in 1670 it was stated that the numbers for more than fifty years had never fallen below one thousand (*ibid.*, I, 25). One of the exhibitions in question was held in 1760.

Another point to be noted is the small amount of Cicero read. Of the twenty-six students in the first exhibition, not

half offer Cicero, and those who do, offer the *Manilian Law* only. In the second list the largest amount of Cicero offered is four short speeches: *Pro Archia*, *Pro Marcello*, *Pro Ligario*, *Pro Dejotaro*. What is the significance of this fact which may be noted in the other testimony quoted in the course of this article? The relatively small amount of Cicero seems to represent the actual work of the prelection. It is a fact clearly stated from the beginning to the end of our educational history that Cicero was the staple author for Latin prelection. The poets and historians were not read as slowly or as thoroughly nor with quite the same purpose.

Again the first list is remarkable only for the number of books of Vergil read. Ten of the twenty-six presented four books or more; one, eight; one, seven; two, six; two, five. Three offered in addition three books of Horace. In the second list the amounts offered are more striking. Eight were prepared in three books of Vergil, four speeches of Cicero, four books of Cæsar, Demosthenes' *De Corona* and one book of Horace for memory. Seven others had all this, except *De Corona*. The rest lessened the amount in various ways until we come to one who is ready only in one book of Vergil. Now with regard to the Greek it should be noted that the amount of the first list is very little. Four only offer one speech of Isocrates. Besides, the Greek authors of that time were printed with an interlinear Latin translation. This is true of several textbooks seen in Belgium and is expressly recorded of the books used at La Flèche (Rochemonteix, III, 8). These editions had besides the translations, parsing and notes at the foot of the page. They were a generous anticipation of Anthon.

Finally, these exhibitions were given by the members of the Academy and represented, not class work but private reading by chosen members. So Rochemonteix (IV, 100) seems to state expressly: "There were three academies, one for theologians and philosophers, one for rhetoricians and poets, the third for grammarians. Each academy was formed of the best pupils." As there was one academy only for both rhetoricians and poets, the lists, of which we have been speaking, may very well take in the best pupils of both classes.

Intensive Study. A great deal of matter in the classics was seen in private reading, by way of illustration, in Academies and in the reading of the historians and poets, but the prelection in Cicero was not long. Surely everyone desires earnestly to see students better acquainted with a larger number of classical authors. But it is certainly against the spirit and traditions of the Ratio to hurry over a vast amount of matter in class during the time for the fixed prelection. The Ratio aims at thoroughness and is intensely practical. Every human being, to be educated, ought to know how to express himself in speech and writing. The modern tendency to empty upon the world encyclopedic mutes was never the ideal of the Ratio. The Ratio wished to make writers and speakers. It taught the precepts of the arts of writing and speaking, and studied both arts in the best writers. Its prelections were directed to the purpose of forming writers and speakers. What is taught in class, by analysis, drill, repetition and all the intensive work of the classroom, will more surely abide. To discover, to appreciate, to inculcate the art of a passage, the art of reasoning

or the art of invention or the art of arrangement or of style requires time and thoroughness. If a teacher is not living up to the Ratio's ideal, if he is doing nothing but translate and parse for all the classes of the course, if that is his ideal of a prelection, then as he is doing no intensive work, he had better do some extensive work at least.

Chapter Fourteen

THE CHOICE OF AUTHORS

FOR many years the College Entrance Board issued prescriptions for Latin. All prescriptions are now done away with, and schools are free to read any amount of any author in any order. The old recommendations formulated in 1909 and described in the *Tenth Annual Report* and printed in various college catalogs subsequently are as follows: "The Latin reading, without regard to the prescription of particular authors and works, shall not be less in amount than Cæsar, Gallic War I-IV, the Orations against Catiline, for the Manilian Law and for Archias; Vergil, Aeneid I-VI. The amount of reading specified above shall be selected by the schools from the following authors and works: Cæsar (Gallic Wars and Civil War) and Nepos (Lives); Cicero (Orations, Letters and *De Senectute*) and Sallust (Catiline and Jugurthine War), Vergil (Bucolics, Georgics and *Aeneid*); Ovid (*Metamorphoses*, *Fasti* and *Tristia*)." The amount prescribed to be read according to the Ratio is treated of in the preceding chapter, but since these old prescriptions of the College Board still survive in whole or in part in many schools, they may well serve as a standard of comparison in formulating the Ratio principles governing the choice of authors.

Variety. There is variety in the Ratio authors. The point is clear because even in the earliest classes, Cicero's Letters, Nepos and Phaedrus were set to be read; prose and

poetry, letters and history. Jouvancy's *Ratio Discendi et Docendi* mentions many authors for each class. To have variety the Ratio advises expurgated editions of certain authors and suggests more variety in the upper classes (Pachtler, II, 179, 193). Even though the Ratio wished to make Latin orators, yet it did not prescribe four years of Cicero's speeches, much less a repetition of them in *Rhetorica* and *Humanitas* after their reading in lower classes. It does not favor the monotony of Cæsar and Xenophon shredded and then unshredded.

Interest. The authors are chosen with a view to interest. The Ratio prescribes Cicero's Letters, which are the most interesting of all his works and more so today in a time of rewritten histories. Letters are, as a rule, far more interesting than other kinds of composition. What do most people read in dailies and weeklies? Next to letters, there are the fables of Phædrus. Then biography, as of Nepos, is more interesting usually than other history. The myths of Ovid, being stories, have an interest for students. These authors might be read according to the College Entrance Board, but they were not, because for years the examination papers were made up from the first of the two lists mentioned above, and schools and teachers, as always, prepare for examinations. One large element in interest is the fact that in letters, fables, short biographies, myths and eclogs the student can see the composition as a whole and not in fragments hard to connect.

Graded in Difficulty. That the authors should be graded, does not require proof (Pachtler, II, 179, 193, 442). Cæsar was not put into second-year Latin. In Europe, as in

the Ratio, Cæsar is a third-year author. *The Educational Review* (Dec. 1916, p. 442) declares, "Every teacher in Latin is well aware that Cæsar is too difficult for second-year pupils, and yet there is no satisfactory substitute for Cæsar." The Ratio offers as a satisfactory substitute Cicero's Letters. The Letters have no long periods, no involved sentences, no conditional clauses of difficult type, no extended indirect discourse, all of which are present in Cæsar. Most of all, the sense of the Letters is simple and straightforward and easily caught. In the College Entrance Examinations for 1916, out of 1,818 candidates 1,456 could not answer the following question: "In Cicero, Pro Archia, 19, what is the statement that Cicero has made to which *igitur* refers?" (*Classical Journal*, June 1917, Professor N. McCrea). If the teacher in high school explains all such inferences fully, he takes too much time from the proper work of the class. Cicero's *De Senectute* or *De Amicitia* proposed by the Ratio do not put the same work on the reasoning powers as do the speeches. In the Ratio these essays of Cicero followed his Letters.

Chosen for Precepts. The authors are chosen for precepts. The prose author exemplified the art of composition and was the model upon which exercises were based. The making of speakers and writers is the purpose kept ever in view. The Ratio therefore chose Cicero and other authors of the golden age. The history of literature, the evolution of style, philology, semantics and the various other sciences which swarm in the university about the classics did not come within the scope of intermediate education,

and so only standard authors are found on the program of the Ratio.

Graded for Practice. The authors are graded according to the logical and natural order of precepts and of practice in composition. Clearness through grammar is looked for in the earlier classes, interest of style is the purpose of *Humanitas*, and force, of *Rhetorica*. Words were first studied, then sentences, then paragraphs and larger units. Letter-writing, narration, description, essays, history, speeches follow in order. In the list formerly prescribed by the College Entrance Board and still followed in some schools there is no evidence of any grading for practical purposes.

Graded for Following Classes. That the Ratio grading took into account the upper classes in the choice of prose authors is clear from what has been said. It is more remarkable to note the principle in the arrangement of poets. The teacher of *Humanitas*, when giving his precepts of poetry, had students who had read every type of poetry he wished to refer to. The types were arranged in order of difficulty. The fables of Phaedrus were followed by the descriptions and stories of Ovid, by the Bucolics and Georgics and Epic of Vergil, by the Lyrics, Satires and Epistles of Horace, and the list concludes with dramatic poetry. The College Entrance Board could not look beyond high school and did not cater to college classes. The unified intermediate education, still prevalent in Europe, has been divided into distinct parts, and the acceptance of the prescriptions of the College Board broke up the unity and rational grading of the Ratio.

Greek Authors. The arrangement of Greek authors in the Ratio does not seem to follow the principles just stated for Latin. Greek is subordinated to Latin, and its study has been subjected to many vicissitudes (Herman, *op. cit.*, VI). The advantages of Greek were stated in detail in the 1586 Ratio (Pachtler, II, 160). Greek is the source of sciences, sacred and profane. "The Bible, the Fathers, the Councils, Medicine, Philosophy, Mathematics, are found in Greek. Besides Latin itself needs Greek not a little. Greek is necessary for vocabulary, for proper understanding and derivation of Latin, for accent and quantity. Greek helps style too. The reading of Greek poets, orators, historians and their imitation makes Latin eloquence, poetry and history more copious and richer." This purpose of Greek describes very nearly the purpose of Latin now, except for clerics and religious, whose Latin language is the official tongue of the Catholic Church. There is no doubt that Cicero and Horace and Vergil and many others made their style richer and ampler by the reading and imitation of Greek. (See *Art Principles in Literature*, Chap. XIV, "Greek, the Vitalizer of the World.") The help for the vernacular to be derived from Latin and Greek is treated of elsewhere and need not be developed here. It is possible to draw up correlated courses in Latin, Greek and English in prose and verse. There is no difficulty in *Rhetorica* and little in *Humanitas*. In the first years of high school there is more difficulty because students in English are advanced beyond beginners in Latin, but letters, essays, speeches; words, sentences and paragraphs; narration, description, exposition, this logical and natural order of the Ratio, will

furnish the outline for parallel and concentric work in Latin and English and Greek and for complementary authors and courses in each language. The unity and thoroughness of such an ideal, especially if under one teacher, would be a good instance of a "consummation devoutly to be wished."

Rapid Reading. The historians, the poets, Greek are read rapidly. The reasons for reading the historians rapidly are found in the 1586 Ratio (Pachtler II, 195). The Ratio reads the authors as exemplifications of the precepts and models of style, not for the scientific purpose of establishing the truth of the facts or the philosophy of history. "The style of history is quite simple and clear and does not call for much study. It will be quite enough to explain the event just as it is told by the writer." Parallel passages as in the oratorical prelection need not be given. In *Rhetorica* however much attention is given to the difference between historical, poetical and oratorical narration. History, demanding clearness as its prime requisite of style, called for fewer precepts. For all these reasons history was read rapidly. Finally while all should be writers and speakers of prose, not all are destined to be poets or historians and no intensive study of the poetical or historical style is called for except where the precepts of these styles necessary to a well rounded education are treated expressly.

Christian Authors. It may occasion surprise that except in Greek no Christian author is mentioned for study or reading. That is not because the Ratio came in the period of the Renaissance when extremists thought to find in paganism the panacea of all their ills. So the Abbé Gaume in his famous controversy might argue, but as Ch.

Daniel, S.J., showed in his *Études Classiques* (1855) the pagan authors were always studied in the Christian schools. When Julian the Apostate forbade the Christians to attend the classes where the Greek writers were taught and told the Christians to read St. Luke and their own, what was their answer? Saints Basil and Gregory protested vigorously. An attempt was made to supply for the classics by imitations of Homer and Plato and other writers. St. Augustine, who in his *Doctrina Christiana*, studied and recommended the study of the Scriptures for eloquence, yet in his *De Civitate Dei*, VII, calls Julian a persecutor of the Church, for the simple reason that he forbade Christians to study and to teach classical literature (*liberales litteras*). The schools of Christianity through all the centuries studied and imitated the pagan classics. It is to the monasteries that we owe the classics for the most part. The monks who copied the manuscripts did not argue, as the Mahometan general did, and give to the flames what was not in their sacred writings. The reason is in the words of St. Augustine: they wanted the classics, the best examples of literary art to remain in their schools. St. Jerome had a Gaumist dream, where an angel called him Ciceronian rather than Christian, but the Saint awake read and taught Cicero all his life. Hroswitha, the nun dramatist (*Dublin Review*, April, 1933), had scruples about reading Terence, but she mastered the art of Terence and showed her mastery in her Latin plays. For supplementary reading the Ratio offers a wide range, but for intensive study it wants the ideal. It looks for form and art and focuses attention on that. Out of all Latin literature it chose the best. It would not put a

Latin newspaper or a Latin magazine into the classroom, distracting students to the news of the day, of which they had enough outside. The Ratio did not yield to the fallacy of trying to kill two birds with one stone and miss both. For success, energies must not be divided. There is no doubt excellent Latin and excellent Greek in the Church Fathers, but it is not always the best; it has not had the benefit of centuries of studies by teachers. In novitiates, for special reasons, a severely religious training is prescribed. In universities, as in America, excellent studies of the Fathers have been carried on with great merit and well-deserved praise. In our schools, however, the Ratio, following Christian tradition, holds fast to the classics.

Chapter Fifteen

THE PRECEPTS

Functional. The precepts or rules of composition are functional, not formal. They are treated not as an end but as a means. The grammars of Alvarez and of Gretser would raise a smile if published as grammars today. The Ratio student learned to write and speak Latin by models and by use. The method of the Ratio will not make grammarians; it has made writers and speakers of Latin. There are hundreds of rules of style which have never been formulated and never need be if the standard author is studied closely. With practice the unformulated precepts will be mastered as by-products. St. Augustine, who was a fine rhetorician, has stated the truth pointedly: "Without the rules of rhetoric many have become better speakers than those who learned the rules, but we have never known one who became a speaker without reading or hearing the discussions and speeches of others" (*De Doctrina Christiana*, IV, 5).

Practical. More insistence is laid on the understanding and application of rules than on their memorizing. The daily prelection is committed to memory. The form is everything in handling the text, and the contents are secondary. In the precepts the exact opposite is commanded. The substance, the sense of the rule, is paramount; its expression is secondary. *Res ipsae potius quam verba perpendenda sunt* (*Reg. Com.* 29). The substance more than the form is to be dwelt upon. Some more development is

urged in *Rhetorica* in presenting the precepts. The reason for this principle is found in the different natures of an art and a science. Monro knew more about Homeric grammar in a technical, systematized, scientific way than Homer himself, but he could not write the lines which Homer could not parse. Art is a habit of mind; science is classified information.

Coördinate. There is perfect coördination in teaching the precepts. In the drawing up of the Ratio this point came up for discussion. "It seems unsuitable to have two professors teaching Rhetoric, one, the precepts, the other, the speeches. The use of the precepts should be explained by him who gives the precepts, and it can often happen that in the speeches of Cicero the precepts are exemplified in a manner quite different from the way they were explained in the rhetoric class" (Pachtler, II, 196). The separation of the precepts from the author has worked out differently in the departmental system. In teaching the classics the teachers tend to leave all precepts of style to the teacher of English, and the classical authors are used for every purpose rather than as models of style, the only reason for which they were studied from the beginning. The warfare of Romans and Gauls, imperialism and colonization, bridge-building and geography, are taught through Cæsar, but who treats him as a Roman reporter and chronicler? His science is antiquated and for the few; his art is everlasting and for all.

Author, Exercise Book. The precepts are illustrated and practised in close connection with the text. Exercise books, independent of the text, devised simply for the learn-

ing of grammar, were unknown until recently. Everything was focused on the text, to which the rules were immediately and constantly applied. The text too was the model for the exercises exemplifying the precepts. The teacher was the living exercise-book. He had no separate and different vocabulary, no disconnected and artificially manufactured language. Primer Latin, like primer English, imposes a shredded language, never found apart from first-year books. The student today is kept for years in Latin exercises away from real language, from continuous idiomatic prose and from vital literature. In the Ratio, the author is carefully analyzed; the precepts of art are recognized in the text, but always in a real, artistic form and in actual, continuous prose. The Ratio gives no countenance to the fond delusion that an exercise-book will automatically teach a language or that architecture can be learned in a brickyard.

Progressive Repetition. The same precepts are repeated from year to year but with more thoroughness. This is the way to develop a habit. Musicians, athletes, artists repeat the same acts, first in elementary exercises, then in the same exercises with additions for greater perfection, forming themselves on the living model of their instructor or on the models he furnishes, until with perfected powers the candidates are competent to act for themselves in individual and original performances. Professor Lounsbury of Yale once attacked exercises for the reason that we can tell when we first learned facts, like the events connected with the discovery of America, but we cannot state the exact time we learned to write. Instead of that truth being a reason against exercise work, it is a reason for it. Science,

being classified information, can be imparted piecemeal and in distinct divisions and at a definite time. Art, however, is the formation of a habit and must be kept at until adequate performance is evident. It passes through stages, it is true, but the succeeding stage does not reject or ignore the preceding. The same power repeats the same act and always with more perfection. Art training cannot well be divided into departments; science can. The use of one author for six years did not destroy interest and initiative. The teacher made use of variety in exercises, in academies, in collateral reading.

Right Reason. The precepts should be based on a sound philosophy. In rhetoric the reason or principle of the rule is to be considered. "*Sensus praecepti aperiendus*" — "*Ipsius praecepti ratio aliqua excogitanda*" (*Rhet.* 7). The philosophy of style belongs more properly to college, but even in grammar it is possible for the teacher to give reasons for exceptional forms and usages. It is not helpful to teach philology to high-school students, but it is a help for teachers to know the solid conclusions of the science. The Ratio advises the use of such erudition as a seasoning for interest, not as a prescribed fare to be taken in large quantities. Curiosity is whetted by the facts of science. As students are further advanced in English than in Latin or Greek, more philosophy of style can be given throughout the English course, especially in Freshman and Sophomore. A true philosophy is important for the precepts of art. Herbert Spencer wrote a fine essay on the Philosophy of Style, but his own philosophy of determinism and his limited knowledge of rhetoric made him consider the econom-

izing of attention as the whole secret of style. Attention is a necessary condition and one important element in style, but besides interest from beauty or from other mental attractiveness, which fascinate attention, language conveys truth for understanding and good to motivate action, and it also reflects the personality of the writer, that is, his style in its narrower sense. Spencer is not the only modern author who ignores or misunderstands the principles of literature. Suppose every work on literature and criticism were forced to give the reason or some reason (*aliqua ratio*) for such words as emotions, beauty, goodness, motives, imagination and the like which echo through modern writings, what probings to the true philosophy of literature would be in evidence!

Asking the reason why of a rule or precept should serve as a check on the dabbler or superficial amateur, the dilettante, who makes subjective impressions, or passing fashions or the latest fad from the press his will-o'-the-wisp and has no steady light of solid principles to guide him. It is however to be noted where this principle of finding the reason why is mentioned in *Rhetorica*. In the earlier classes the teacher or the accepted authority of good writers is more often the reason. At first the students analyze the text to find by induction or to corroborate by induction the rule proposed. Composition should follow orally and in writing. The good example committed to memory will be the rule and the ideal; it is the definition and precept in a tangible and productive form. The practice precedes the theory, and the theory must be guided by criticism, and both theory and criticism should be tested and exemplified by original crea-

tions of the students. Theory alone makes grammarians and rhetoricians. Criticism alone makes commentators; only creative composition makes writers and speakers.

Good Authority. The precepts are taken from good authorities and based upon tradition. In an age of experimental science, which is every day revealing new facts, it is well to remember that literary art is not subject to the same revolutionary changes. Chemistry once stopped at the atom; now it may be said to begin there. Science has nature as its subject-matter, and who shall say, thus far and no farther? Art has human nature as one term and the work of art as its other term. Neither term has the illimitable possibilities of nature. Now the ancients were as well able to fathom human nature as we are, and wherever they had meritorious works of art, they were as able to analyze them and to reduce them to rule as we are. Electricity, photography, machinery, experimentation, have revolutionized experimental sciences. The mechanism of research and discovery adds daily to the growing and changing information of science, but these means do not touch art and its precepts. The Greeks and Latins had the best of literatures to analyze and to reduce to rule, and their minds were competent for the task. Their conclusions therefore are enduring. The principles of Aristotle's rhetoric and poetics are still living and operative and give promise always so to continue. That is why classicism has survived the wear and tear of time.

Chapter Sixteen

EXERCISE WORK

THE Ratio Studiorum is directed to the development of the students' faculties and of the power of self-expression. Both of these purposes call for exercise. A faculty is developed by use, and use is exercise. A faculty is developed when it acts perfectly, and such action usually demands expression in speaking or writing, that is, exercise. Where pure science is the goal, exercise by self-expression is a test of the possession of knowledge. A teacher is certain that a student understands, when the knowledge is expressed. Where art is the goal of a system of studies, as is the case in the Ratio, then it is evident that exercise work must be constant. Such is the fact. The student of the Ratio is all activity and the teacher takes, if it may be so stated, a subordinate position. Lecturing that leaves the student passive is not the system of the Ratio in the lower schools.

Variety. The persistency of exercises will produce monotony unless there is variety. The Ratio commands this variety in the twenty-third of the *Common Rules*. In the rules of the teachers, and in the rules for academies, it prescribes a number of different exercises. Besides these, other exercises are suggested. To develop the powers of expression, the Ratio calls for the teaching of the laws of expression, or the precepts. It supposes a repetition of the precepts of grammar, of style, of poetry, of oratory and a drill in them. After the precepts have been explained, the

student may be asked to exemplify them in the author. This will be analysis. Two passages in the same author or in different authors may be compared in their use of these precepts. This will be criticism. A passage may be assigned which does not properly exemplify the precepts, and the student is asked to correct it. A passage characterized by a good use of the precepts may be assigned for imitation, or finally the student may be asked to write or speak an original exercise in which the precepts are used. This will be productive work. Analysis, crisis, synthesis are exercises suggested by the teaching of precepts.

Take for example the quality of rapidity in English style. The teacher gives the precepts for it, taking his illustration, let us suppose, from Macaulay, a good model of rapidity. He will point out that rapidity or smoothness is promoted by repetitions, by directness or avoidance of inversion, by lessening of suspense, by the use of the noun instead of the pronoun, by suppression of connectives, by short sentences, and so forth. For analytical exercises he will assign to his students a passage in Macaulay, and they will point out instances of the precepts. For critical work he will contrast Macaulay with De Quincey, for example, especially in passages where the latter is slow. For productive work he will change a passage of Macaulay, taking out the rapidity, by using inversion and suspense, and pronouns and so for the other elements. The pupil will restore the passage to its original form. Imitation is treated in the next chapter. Wholly original work needs no explanation.

A variety of exercises is suggested too in the prelection. Every part of the formula of prelection has its corresponding

exercise: reading, summarizing, analyzing, appreciation, version and so on.

In addition to variety in the matter of the exercises, the Ratio prescribes variety too in the form or presentation. "*Additis interdum picturis*" (Reg. 10, Hum. and 12 Rhet.) are the words which recognize the use of art to embellish the exercises. In analytic work there is offered an opportunity for the display of artistic ability on the part of the pupil.¹

Encouragement. The second principle afforded by the Ratio for exercises is that of encouragement. "*Laudare denique si quid apte perfectum sit,*" are the words which describe for us a helpful practice. The function of criticism is not confined to the pointing out of defects. A good critic sees virtues as well as vices. He will point out the good qualities and so encourage his pupils to travel along the way they have taken. Whereas if he points out defects alone, he will be but a negative guide, telling his class where they should not go and so will not produce the truly wonderful results that arise from encouragement.

Rivalry. Rivalry and publicity are other principles for exercise work. The debating society and the college paper are specializations of class exercises. They have received fuller and better treatment by being set apart, but the teacher should not allow their advantages to disappear from class. The pitting of pupils one against another and the publication of their successful work is repeatedly advised in the Ratio, and these principles can be brought into exercise-work to give it interest and life.

¹ See Literary Graphs. Chap. XIX.

Coöperation. Finally, attention may be called to the principle of coöperation where many or the whole class coöperate in one work. Exercises are fragmentary and incomplete, as a rule. There always arises a certain satisfaction when a work is something complete. The teacher of rhetoric is advised to give the different parts of one speech on different days. The pupils feel a stimulus to complete the work and will do better work on the exercises that are the parts of a desirable whole. Again different chapters of a story or biography, different acts of a play may be divided among the students. Experience has shown that much enthusiasm will be aroused by the desire to have the combined product of the class a good one.

Chapter Seventeen

IMITATION EXERCISES

IMITATION exercises form so important and characteristic a part of the Ratio as to call for separate treatment. Schools of rhetoric have used such exercises from the beginning. Jebb says (*Attic Orators*, II, 431) that Aristotle's theoretical school produced one orator of note, whereas the school of Isocrates produced a host of such orators. "Why was this so? Clearly because Isocrates, though inferior in his grasp of principles, was greatly superior in the practical department of teaching. It was not mainly by his theory; it was rather by exercises, for which his own writings furnished models, that he formed his pupils." Quintilian conducted a successful school of oratory at Rome. In Book 10, chap. 2, of his *Institutes* he gives his doctrine on imitation. "It cannot be doubted that a great portion of art consists in imitation."

Every rhetorician from Quintilian down to the beginning of the last century advocated imitation. The rhetoricians of the Society from the beginning even to the present are unanimous in recommending imitation. Father Andrew Schott, probably the most famous Greek and Latin scholar of the Society, wrote a whole book, *De Instauranda Ciceronis Imitatione*, in which the question is, not whether there should be imitation, but whether it should be exclusive imitation of Cicero, such as is advised in the Ratio. In the book he quotes the views of over thirty of the famous

scholars of his times in favor of imitation. They are of all nations. Noteworthy among them is Blessed Edmund Campion, who was a teacher of rhetoric and wrote a work on imitation. "*Explodenda videtur,*" he says, "*sententia eorum qui imitationem prorsus sustulerunt.*" In the Ratio imitation is almost the exclusive means of teaching composition. Modern educators outside of the Society are using imitation, in teaching Greek verse, Latin prose, Latin elegiacs, French prose.

Coördination. Imitation preserves the unity of our system. Development of faculties is the aim. Perfect self-expression is the desired result. The art of expression is embodied in the precepts. The precepts are exemplified in the author. The exercises are based on the author and practice the precepts. Everything is bound together in close unity. With exercise books not giving the methods of the Ratio, there is no unity. Precepts, authors, exercises run on independent lines and often conflict or at least confuse by difference of order and difference of terminology.

Grading. Imitation must be graded according to the Ratio. Some have brought the prelection into disfavor by applying the methods of the grammar classes to the college course, by translating and parsing through our whole course, although the clear prescriptions of the Ratio discontinue both in the higher classes. In the same way some have confined imitation to mere verbal imitation, which can hardly be called imitation. They have taken from the author words and perhaps phrases and have had no progress except what was implied in changing words and phrases. The Ratio gives no countenance to such a restricted view of

imitation. In *Infima Grammatica* the exercises are directed to learning the precepts of grammar; and the traditions of the Society and the spirit of the Ratio demand that the words and phrases be all taken from the author. The *Monumenta Pædagogica* in many places prescribes the use of Cicero's words for declension, for conjugation and for all exercise work. In *Media Grammatica*, imitation and syntax are put on an equality: "*Argumentum scribendi ad praecepta syntaxis et imitationem referatur.*" In *Suprema Grammatica* imitation and syntax are still mentioned but there is more stress on imitation as is clear from Rule 3 for the correction of exercises: "*Indicet si non habita elegantiae aut imitationis ratio.*"

Another way of putting the grading would be to say that *Infima Grammatica* has word imitation; *Media*, sentence imitation, and *Suprema*, paragraph imitation. In the last mentioned class the Ratio calls for whole letters, narratives and descriptions. In *Humanitas* still longer forms of discourse are exacted and the various qualities of style, such as variety, rhythm, clearness, force are imitated. The Ratio supposes that in *Suprema Grammatica* the students write on a subject with a model and without any dictation. "*Semel fere singulis mensibus . . . suo marte conscribant, aliquibus prius epistolis, narrationibus descriptionibusve explicatis indicatisque Ciceronis et aliorum locis eo pertinentibus et aliquot ab ipso Praeceptore ejusdem generis dictatis exemplis.*" The modern system of exercise-books, by continuing the writing of separate sentences and by exhaustive drill on all, even on the rare precepts of grammar, does not profess to teach original work, as their system does

not seem able to do so. Imitation has done it in the past and can do it today, if properly graded; if advanced beyond the stage of verbal imitation.

Translation. The method of translating from the vernacular is a good test to determine if one knows Latin, but it does not seem to be good method to learn the art of composition. Many know languages well; few are able to translate them well. Translation demands a perfect knowledge of both idioms and that is the last stage in one's education, not a preparatory stage. In translating from the vernacular the student does not and perhaps cannot get any more of Latin into his exercise than the words or phrases. Those he can get from a dictionary. The sentence form, the paragraph structure, the higher qualities of style cannot be found in the dictionary, and as the student is not supposed to have them in his head, they will not occur in the Latin. An examination of the keys of exercise-books in translation will disclose many classical words without Latin sentences, without Latin point, balance, life or other qualities. They are not in the vernacular, and the learner has them not, and if imitation is discarded, he cannot get them; so they cannot be in the Latin. When practiced writers do not get Latinity into their translations, students will not likely do so.

Translating from the vernacular multiplies rules. The learner is brought to feel that there is or ought to be a correspondence of idiom or at least an equivalence of idiom. He is always looking for such equivalence. Translating, too, always keeps the vernacular idiom between the student and Latin, whereas the Ratio strives to remove the

vernacular and teach its pupils to render its thoughts directly in Latin, to think, as it is called, in Latin. Imitation does not concern itself with the idiom of the vernacular. The idiom offers no difficulty because the vernacular does not exist. The thought is put directly into the Latin mold before it, just as the thought of the vernacular is expressed in the forms made familiar by wide reading or long acquaintance. In writing the vernacular, the models imitated are in the memory.

Suitable subjects for imitation will suggest themselves if the model is thoroughly studied and analysed. "*Optime cognito artificio*" is the advice given before imitation. The same is Quintilian's teaching. (Qt., X, 2, 27.) After a thorough analysis, subjects suggest themselves, usually of similar nature or of a directly opposite one.

Parody differs from imitation in the fact that imitation is a serious attempt to realize the excellence of the original; parody attempts to lower a great original by adapting it to a widely different, incongruous and trivial subject. However it is no harm to parody.

Originality. Some modern rhetoricians have objected to imitation on the score that it impairs originality. The answer is that these authors are not speaking of beginners and learners, but of writers out of school; that the laws of education are not for original geniuses but for the average mind; that all great writers have passed through the stage of imitation and no true originality is hurt by the discipline of imitation. On the contrary it may be urged that imitation rightly understood is a help to originality. Because imitation looks to the expression. Now

originality is chiefly, if not wholly in the thought. A writer must accept the current expressions and the current sentence and paragraph forms. His originality will be shown by the ideas which he expresses through the well-known idioms of his language. The imitation exercises of the Ratio ask the student to supply his own thoughts for classical models, and often original thinking is provoked and even forced in the endeavor to fill the classic mold with modern ideas.

Imitation will surely not injure originality if the students observe Coleridge's saying, "To admire on principle is the only way to imitate with originality." If a thorough analysis discloses the reason for every word in its place, the admiration of the model will not be a blind or surface admiration, but will be based on principle. A man will not continue to send messages always by a carrier simply because it was so done three hundred years ago. He will inquire upon what principle such messages were sent. If the sender used the carrier because it was the quickest way, then the principle was, to make speed in certain cases, and the modern imitator will telegraph. His imitation will be original because his admiration went to the principles.

There are other advantages of imitation in addition to those already mentioned. When the exercises are based upon the authors read in class, there is more attention centered upon the text. There is a motive for studying phrases and sentences and storing them up. Such phrases may serve for future writing. When, on the other hand, the exercise is a translation from the vernacular, the stu-

dent does not feel the immediate need of the text before him for future use and is not so attentive to it.

Ideals. With imitation the various characteristic traits of the classical languages are learned directly. The student need not be told that he should be concrete. His model will be, and he will follow his model. Years before grammar was so perfected as it is today men wrote Latin correctly and elegantly. Their grammars did not tell them of all the varieties of subordinate clauses with their subtle variety of meaning and yet they wrote such clauses perfectly. How did they do so? They learned them, as we do most of our idioms, by direct contact with the language. It is true that a reflexive, scientific knowledge of characteristics and idioms is desirable, but imitation may dispense with such knowledge or, at least, with the excess of rules and remarks and fine distinctions which burden the memory without finding their way into the style. The way of rule is long, the way of example is short and sure. Imitation is the way of example in its best and most effective form.

Finally all art is learned by the study and imitation of models. Why should the art of composition, of self-expression, which is the aim of the Ratio, prove an exception?

Chapter Eighteen

ORAL WORK ¹

THE Ratio divided the whole course of studies into two parts, called the upper and lower schools. The division produced an arrangement somewhat like that of the German *gymnasias*, the English Public Schools, and the French *lycées*, with regard to their respective universities. The Ratio called for six years in the lower schools, beginning with the American first year of high school and ending with our college sophomore. The chief purpose of these six years was to master the art of expressing oneself whether in speaking or in writing. The mastering of the different sciences and professions, of mathematics, chemistry, philosophy, theology, law and medicine came after the mastering of expression. Modern conditions have modified this original division very much. Jesuit schools have followed others in introducing scientific studies in the lower schools, but the chief purpose of the four years of high school and of the first two years of college under the management of Jesuits is still the art of expression. The Ratio takes Latin as its norm in dividing the matter and prescribes the first four years to correct grammatical expression of Latin, the freshman year to stylistic or elegant expression and the sophomore year to oratorical expression. In the high school, or first four years, the student was taught the art of expres-

¹ This chapter was prepared for a professor of rhetoric in a large university who wished to know what place oral work occupied in the Jesuit system. There is some necessary repetition of topics treated elsewhere.

sion in words, sentences, letters, narratives, descriptions. In Freshman he wrote essays and poems, and in Sophomore, which is known as the class of rhetoric, he wrote speeches and plays. Such was and is still the arrangement for Latin. In English very nearly the same arrangement is followed, but, of course, the standard and results are much in advance of the Latin.

This preliminary statement will make clear how Jesuit schools stand towards oral composition. The purpose of the lower schools was artistic and practical; the purpose of the upper schools was theoretical and scientific. The pupil, therefore, in his high school and first years at college is made to express himself in writing and speaking as often as possible. He studies all composition with that practical purpose in view. Whether it be a paragraph or a speech, a letter or an essay, a lyric or a tragedy, he masters the art with a view to reproduction. He must express himself in all these kinds of composition. An acquaintance with the theory, the history, the evolution, in a word, with the science of literature, is not sufficient and is but lightly touched on; he must talk and write.

Practical Exemplification. How now practically is this ideal striven for? It must be premised that it is an ideal and like other ideals is not always realized in its full perfection, either on the part of the teacher or on the part of the pupil. This chapter, too, confines itself to oral composition. Some one has said that the pupils in the Jesuit schools are always active. The teacher, and he is distinctively a teacher and not a lecturer, touches a button and the class does the rest. Pupils hear the recitations, ask questions of

one another, propose sentences to one another to be rendered at once into Latin from the vernacular, explain lessons, and, in a sense, act as teachers. All this calls for oral work. Elocution classes under a special teacher or under the class teacher are held regularly, usually for an hour a week. Originally the elocution consisted in delivering before the class the part of the author studied during the week, committed to memory daily, and repeated in public at the end of the week. Now this work is commonly done by a special teacher taking several classes. It should be remembered that the Jesuits follow in the high school the class system rather than the departmental system. Mathematics, modern languages and sciences, however, are assigned to special teachers.

Contests. Class contests of various kinds are very much encouraged (*Reg. Com.* 34). In these the pupils challenge each other and meet in oral combats in parsing, translating and in reproducing all the matter of the class. Debating societies, with public debates every year for prizes, are a regular feature. Public elocution contests occur and in the college classes such encounters are often devoted to the delivery of original speeches by the contestants. Once and sometimes twice a year in high school and college there is a play given by the pupils. For instance, Boston College, Boston, for forty years gave one of Shakespeare's plays annually. A still more prominent oral exercise and including more students than debates or plays is found in what are called class or academy specimens or exhibitions. Every class was to give such a specimen of its work every year before other classes or before all the students at the monthly

reading of the marks. These specimens consist of poems, essays, dialogs and the like and are sometimes accompanied by song and music. (*Reg. Acad.*; *Pref. Stud.* 34; *Com.* 32.)

Oral examinations are a regular feature in Jesuit schools especially in the Latin and Greek authors. Examinations of this nature are found in the upper schools especially. Other schools give their doctorate for a disquisition; in Jesuit schools of philosophy and theology, the candidate must appear before a board of five examiners and undergo examination for two hours. Sometimes the candidate, if exceptionally good, appears in public before the whole school and professors from other universities, and defends against appointed objectors a large number of questions in philosophy or theology, representing matter he has studied for several years. Such public examinations are called "Grand Acts."

There are two traditions which have kept oral work in a position of some prominence in Jesuit schools. Both traditions go back to times before the printing press and the rapid multiplication of books. The first tradition is that of the medieval universities. The oral examination in the Jesuit school of divinity is a direct descendant from the Middle Ages. Other points emphasizing oral expression may be traced to the same source. The second tradition is the classical rhetoric of Aristotle, Cicero and Quintilian. These rhetoricians are still taught in Jesuit schools and their principles still hold sway. In fact one class and that the highest class in the lower schools according to the earliest arrangement, and the class to which all the others lead up as

to a goal and finishing point, is known as the class of Rhetoric. Where principles of rhetoric are chiefly directed to oral composition and where such a class is the last step in the acquisition in the art of self-expression, it is quite natural that the whole course should forward and develop oral composition.

Statistics of Oral Work. Some statistics may be offered to illustrate in a more definite way the tendency to oral work in a Jesuit class. The first set represents the work of a class in the Jesuit normal college at St. Andrew-on-Hudson, Poughkeepsie, N. Y. The members are all young Jesuits who have made a novitiate of two years, devoted almost entirely to religious exercises and instructions and have completed one year of further classical studies. All before entrance into the Society had made a full high-school course. The number of students for the years 1910-1911 for which the statistics are given, was 22. The number of class days was 186.

The number of exercises written out of class was: In Latin: 59 prose compositions; 20 verse compositions; 11 analyses; 23 corrections of exercises of fellow-students. In Greek: 10 prose compositions; 1 verse composition; 4 analyses. In English: 52 prose compositions; 10 verse compositions; 7 analyses; 75 translations from Latin into English.

Of these exercises all the Latin prose and Greek prose, three-fourths of the English prose, all the analyses, and all the translations were compositions connected with speeches and so directed to oral delivery.

The number of exercises written in class included 23 test-

papers, principally practical applications of rhetorical precepts, and 18 short exercises in English style. In all each pupil wrote 313 exercises. The oral exercises consisted of 25 corrections of exercises; 43 talks on topics connected with the author studied; 64 explanations of passages in authors (each student explained to the class a passage of a Latin speech, of an English speech and of a Shakespearian play); 22 talks on the Jesuit method of education; 21 repetitions held by members of class; 24 short class debates.

Three of these exercises lasted for twenty minutes; two for ten; and one for seven. Besides this, each one of the class gave a sermon, took part in a public class-specimen, was exercised in sacred oratory and in civic oratory, took part in one English debate and five or six times in Latin debates. In all, every one of the Rhetoricians, as they are called, appeared in public about twenty-two times. The total number of exercises both written and oral participated in by the class amounted to 7,328.

Class Exhibitions. The second set of statistics which illustrate the oral work in Jesuit schools is taken from a book which contains programs of class exhibitions given in the Colleges in France. The book is entitled, *Séances Littéraires et Dramatiques données dans les Collèges de la Compagnie de Jésus en France*. It is a large octavo of 871 pages, published by Lefort, Paris, France. Although the book contains some programs of an earlier date, most of the programs come between 1850 and 1878 and represent some of the oral work in public of thirty colleges. The following numbers are taken from the index and may include a

few repetitions. The programs are arranged according to the nature of their subjects.

Religious	178	
Sciences	124	
Literature (theory)		141
Literature (history)		104
Total of Literature	245	
History (ancient)	61	
History (Church)	300	
History (French)	287	
History (other nations)	89	
Total of History	737	
Tragedies	200	
Melodramas	54	
Comedies	149	
Total of Dramas	403	
Total of all	1687	

Chapter Nineteen

LITERARY GRAPHS

IN Rule 18 for *Rhetorica* and Rule 10 for *Humanitas* will be found the germ from which developed our college journals. The publication of class-work is encouraged, and while yet the art of illustration was expensive and far from the variety and skill it now has, the Ratio recommends that the published works be illustrated: "*Additis interdum, non tamen sine Rectoris permissu, picturis quae emblemati vel argumento proposito respondeant.*" A striking instance of such illustrations may be found in the *Imago Primi Saeculi* where the text is accompanied by very fine engravings, good instances of what the Ratio means by "*picturis quae emblemati respondeant.*"

The Ratio recognizes the educational value of games as well as illustrations. The *emblemata* are often puzzles and enigmas which exercised the ingenuity and stimulated the activity of the students. It is easy indeed to abuse such methods, but it is a mistake to despise them. They are the seasoning of class-fare, not the substance, and the youthful appetite craves some such stimulus when jaded by a steady diet of solid learning.

Substance. This principle of the Ratio among others may be adduced to encourage the use of what may be called literary graphs. Graphs are symbols and may be likened to the *emblemata*. A graph pictures by dots or lines or analogies what would have to be expressed in a longer and less striking way by words. It has been likened to a fever-

chart which reveals at a glance what a long explanation would be required to describe. Statistics of all kinds are often represented by such graphs. The same devices may be applied to the study of literature. Lines have been used to depict the rise and fall of the action in a drama or the evolutions of a plot in a story. But there are many other phases of literary study which may make profitable use of the graph. The character of an author's vocabulary, whether it is marked by Latin or English derivatives, poetic or plain words; the nature of the sentences, whether long or short, loose or periodic; the kinds of paragraphs; the variety of style; the ebb and flow of emotion in a speech; the successive feelings of a character in a drama; the exit and entrance of the characters; the fluctuation of interest in a story, these and many other details which can be described, can also be pictured. Let the relative frequency of Latin and English derivatives in Irving's essay, "English Writers on America," be put into a graph and let the same be done for one of his stories, say, *Rip Van Winkle*, and a valuable lesson in style will be taught in a telling way. Compare a literary graph of the emotion in a speech of Demosthenes with that in one of Cicero's or Newman's, and it will be found that the eloquence differs in a fashion that will not be grasped so well if told to sluggish ears. Demosthenes rises and falls like the sea; Newman often keeps on nearly the same level and then shoots up suddenly into a peak; while Cicero pursues his emotional course somewhere between these two extremes.

Form. What forms will the graph assume in depicting the subject matter? The teacher will find suggestions for a variety of forms in books of statistics, such as Rand and

McNally's Atlas. In general there are two classes of graphs; the one comprising geometrical figures, the other analogical figures. The former class includes lines, circles and polygons of every description; the latter class has scarcely any limits. Any thing in nature or art which can bear a resemblance to the subject which is to be pictured, may be pressed into service. Rivers, mountains, parks, buildings, arches, monuments, maps, electric-batteries, battles, prize-fights are some of the forms which the graphs have taken. Two graphs of the *Crown Speech* will be described by their inventors.

"The sun might be made to represent Demosthenes shedding rays of emotion (of greater or less degree according to the length and frequency of lines radiating from the sun) upon the earth traveling around its orbit. The earth is portrayed in twelve phases, each phase standing for a main division of the speech. While around the earth are moons showing the subdivisions of the Speech. Wherever Demosthenes uses a very strong invective against Aeschines, a comet or falling star is marked on the chart" (F. A. McQ.).

"The city of Athens must be shielded from the incursions of Philip. To effect this, Demosthenes rears up, by his policies and statesmanship, an imaginative wall of defence (cf. *De Corona*, 299-303). The fortification is fashioned of two concentric circles so as to resemble a crown whose rays, triangular in shape, diverge from the outer of the two circles. The grand divisions of the *Crown Speech* are indicated in the space between the two circles on the base of the crown, that is, each section of the wall. The smaller divisions with a brief summary occupy the rays. The num-

ber of rays depends on the analysis followed. In the chart which this account describes, there are twenty-two rays, beginning with 12. The Exordium, Division and Refutation of Private Calumnies (1-11) form a sort of entrance to the city proper from the outer walls of defence. Tipping the rays, circles of different size, color and arrangement show the 'crown-jewels,' the best parts of the speech from an oratorical standpoint. In the chart the designer has twelve such jewels. Each ray, besides the summary, contains a table of emotions—giving the principal *motus* of the passage together with the degree reached. A picture of the city of Athens is placed within the circling walls" (J. A. M.).

Another graph was intended by its inventor to give a picture of the three kinds of style as they occur in the *Milo Speech*. The oration is considered to be a huge organ awaiting the touch of the master hand to evoke its mighty harmonies.

"'Dolce' represents the plain or unemotional style. 'Melody' represents the medium or somewhat emotional style. 'Diapason' represents the grand, or highly emotional style. So that the higher a pipe ascends the more emotional is the passage, to which the number of the pipe corresponds. Purely argumentative passages were restricted to the plain style; figurative and imaginative, rather than highly wrought passages, were confined to the medium style; whilst the almost poetical passages were reserved for the grand style. The gamut runs from the simplicity of the narrative, where Milo changes his shoes and waits for his wife, to the swelling tones of the apostrophe to the mounds and groves of Alba" (J. B. M.).

In addition to the main subject matter, other subordinate features of the composition may be incorporated into the graph. Some ways of doing this are indicated in the descriptions given, and the inventive genius displayed in filling up the picture with the various beauties or traits of the speech or play, has often proved quite surprising. The splendor and variety of color is also used with pleasing and appropriate effect. The emotions, for example, that succeed one another in the heart of Oedipus are fittingly painted in varied colors, white for love, red for anger, black for despair.

The graphs should not be too elaborate in the beginning, when the artistic skill is not yet developed. The drawing should not take up the attention to the exclusion of the facts to be represented. The two extremes of making the graphs on too large or too small a scale should be avoided.

Advantages. The advantages of the graph are many. It contributes to variety in exercise work. It is a species of analysis, and as every analysis, like cross sections of wood at different angles, presents new features to view, it impresses this knowledge on the memory. Art is the outcome of reflection, and a graph promotes reflection, forcing the mind to take in the work as a whole, a very desirable result in the study of plays and speeches and other products of art. The drawing usually awakens interest enough to urge the student to its completion. The little touch of the scientific spirit of the age which is connected with graphs is another advantage, and finally the graph is a repetition of the matter under a new and attractive form, no slight advantage when the teacher would relieve the monotony unhappily joined to the indispensable practice of repetition.

Chapter Twenty

ACADEMIES

Origin. This feature of the Ratio would seem to have been modeled upon the Italian academies, which were quite the vogue when the Ratio was in formation (Herman, *op. cit.*, p. 91). The academies were at first objected to elsewhere. The German Jesuits did not like having academies on holidays and protested against the added burden put upon the teacher. They were told that local superiors had power to obviate such difficulties (Pachtler, II, 486). Our present debating societies and the various organizations for special study and for composition are academies in the Ratio sense. With departments some difficulties have arisen. Instead of class-academies, subject-academies are formed and the number is likely to be inconvenient. In the Ratio where composition is the major subject, there is one academy for *Humanitas* and *Rhetorica*.

On the occasion of Vergil's bimillennium the sophomores of Fordham challenged the sophomores of other colleges to a literary meet. Six compositions on Vergil were written, an informal essay, a sonnet, a song, a one-act play, a short-story, a five-minute speech. The participants were permitted to enter one to three compositions of each kind. The papers were typed and sent unsigned from one college to the judges, who placed them. The contest, which was in reality an academy, was a success and stirred up great interest. Fordham published its papers. A difficulty however

arose in colleges with departments. Who should manage the contest? Fordham had students in the rhetoric of the three languages and had no difficulty, but in other colleges the Latin teacher had no papers in English and the English teacher balked at Vergil. The matter had then to be handled by the dean, independent of both teachers. This incident illustrates how the fine ideals of Latin and Greek as literature are not usually applied in the classes of those languages, and the very purpose for which they have been kept in schools, to teach composition, is thwarted. Latin and Greek become then the index of a hundred sciences when they should be the ideal of one art, creative literature.

Purpose. It is significant, and confirms what has just been said about creative work, that every one of the main headings explaining the subject matter of the academy has to do with original work on the part of the student. The list concludes with a statement that the moderator of the academy may sometimes (*interdum*) give something of his own. It is worthy of note that no development of the language, no early authors, no study of contents, in a word, no scientific approach is suggested. Practically everything about the history of Latin literature that we know now, was known then, yet the favorite topics of modern research were not handled in the academy. The historical facts about the authors were stated for teachers in introductions and in the copious notes of Abram on Cicero and La Cerda on Vergil, but the academies confined themselves to style. "Finally let them exercise themselves in everything which usually creates style or is connected with style" (*Reg. Acad.* 3).

Matter. The matter of the academies while following the grading of the class and directed to the formation of speakers and writers, offers a great variety of subjects. Precepts, exercises and authors are handled in a freer and larger way than is possible in regular class. Every point prescribed in explaining the author or the precept can be discussed with more theory and further illustrations than the teacher can give in class. The members may collaborate in writing a novel, a speech or a play. One work of a writer may be treated in sections or the several works of an author be discussed by different individuals. In all this work the practical purpose of self-expression is kept to the front. The academicians may or may not add to the sum-total of knowledge or advance science, but they should develop their own powers by doing something with their information.

Form. The academy may take various forms, especially for the public exhibition which is always encouraged. Papers, readings, debates are suggested. In the academy there was opportunity for seeing more of the classical authors than in class. (See Chapter XIII.) After this extended reading one or more of the academy may be examined publicly. Traits of style and single words of the classics can be studied as is done by Rollin, *Traité des Études*. See the introduction to the *Gradus ad Parnassum* for several studies taken from Rollin.

Other forms can also be used. With speeches taken from Homer, Vergil, and Milton, a prelection has been given on each speech. Three groups were put in competition. Each part of the prelection: *argumentum*, analysis, syllogism, general question and so on was given to a member of each

group, and the audience was asked to decide by vote which group gave the best prelection. On another occasion all the faculties which the orator appeals to, senses, mind, will, were detailed and St. Paul's eloquence was studied in each particular. The Gospels, the Prophets, the orators of nations have been handled in a like fashion.

A speech of Cicero, Demosthenes and Newman has been rebuilt as though it were to be composed then and there, while members of the academy, acting as rhetorical specialists, told the orators through an interstellar broadcast what to do for each element of their speech. The rhetorical analysis of class was given a dramatic form in the academy. Again, St. John Chrysostom was put on trial for exceeding in popular eloquence. In the court scene every member had a feature of popular eloquence to discuss and apply to the case of the defendant. On another occasion the speech of Mark Antony in Shakespeare's *Julius Cæsar* was heard from the victrola. One group discussed the difference between a speech and other compositions, as a lecture, a letter, a history, a novel, an editorial, while another group put the speech of Antony into these various types. The morality play of *Everyman* formed the model of another public academy, where Every Orator was advised what to do and finally rose to give the speech he was coached in by the personified parts of rhetoric.

The teacher after planning the form of the academy and dividing the matter, assigns to each member his subject. The member gathers his material, endeavoring to prove some definite point as though he were writing a doctoral dissertation on a small scale. An essay of fixed length is

exacted, and this in turn when satisfactory is condensed and put into a brisk, pointed form suitable to the general plan.

Public appearances put a great deal of work on the teacher but their training value is very great. One public debate has often made a life-long impression on a student, and in a like fashion public academies stimulate energy and exercise students in voice, gesture and address. Many will be crude, but if even a few gain confidence and skill, the work of the academy will not be in vain. Should there be no public appearance or even special organization apart from class, teachers may gain some of the many advantages by having an academy during a class period (*Praef. Stud.* 34 and *Reg. Academiae, Com.* 34).

Programs. Fordham Sophomore, 1929. The general subject was English speech style through Cicero with comparisons of Demosthenes and Newman. The subjects of the papers were 1. *Words*: metaphor (right, accurate, apt, abstract, emotional words), echoing word, words of contact, climax, play on words, double-word iteration, the simple style. 2. *Sentences*: periods, transitions, emphasis, rhetorical question, balanced sentence, loose sentence, means of contact, clausulae, antithesis, trichotomy, epigrams, the middle style. 3. *Paragraphs*: divisions and recapitulations, issue, expository argumentation, induction, paragraphs of enumeration and contrast, epichirema, enthymeme, refutation, geography, history, statesmanship, the grand style.

Fordham Sophomore, 1930. The members of the class gave advice to Cicero, Demosthenes and Newman instructing them by interstellar broadcast what to do in their speeches. It was imagined that the orators consulted the

class as specialists, who told them to do what they had already done. The elements and particulars discussed were: *purpose*: one, specific, apt; *proposition*: clear, forceful, interesting; *issue*: insistence, precaution, definition; *general question*: principle, epigram, theory; *topics*: in proposition, in connected terms, in related terms; *deduction*: syllogism, enthymeme, expository, argumentation; *induction*: facts, species, parts; *refutation*: distinguishing, retorting, denying; *interest*: figures, humor, tropes; *force*: suggestion, comparison, detail. All these subjects were taken from the class textbook, *Persuasive Speech* (Donnelly: P. J. Kenedy & Sons, N. Y.).

Fordham Sophomore, 1933. The general subject was the oratorical paragraphs of the three orators in the speeches studied. Three main points were taken, commencing, continuing, and concluding the paragraph. Under each point the outward form or expression, the excellence or prime quality, the substance were discussed, as follows: 1. Commencing—*form*, subject, proposition, transition; *excellence*, explicit reference, emphasis, contact; *substance*, definition, issue, general question; 2. Continuing—*form*, echoing word, circle, collection; *excellence*, unity of thought, unity of picture, proportion; *substance*, induction, deduction, exposition; 3. Concluding—*form*, period, epigram, point; *excellence*, tropes, climax, rhythm; *substance*, summary, exhortation, contrast.

Management. In each of the preceding academies students with some skill in drawing gave literary graphs of the speeches. The speakers were kept below three minutes each, delivering orally the substance of a longer paper. In

connection with the academies there was held a contest between the three groups. A paragraph of Cicero was drawn by lot. The student had to state subject, proposition, issue and syllogism of the paragraph. If he failed, he sat down. The victory was decided by the number of standing survivors. The teacher was judge of answers. At another time members of the faculty chose the paragraphs. The speeches studied in class formed the subject-matter of the three programs; Cicero's *Manilian Law Speech*, Demosthenes' *First Philippic* and Newman's *Second Spring*. Each student made a close study of the point assigned to him, gave statistics, drew conclusions and formulated principles, all connected with the art of oratory.

Subjects. For an academy on the *Odyssey*, which was read a book at a time, each member having an allotted number of lines, essays were written on the following topics, all connected with the art of epic poetry: Dramatic Handling of Characters, Indirect Description, Introduction of Characters, Local Color, Divine Intervention, Choice of Details, Backgrounds, Characterization through Speech, Movement, General Truths, Suspense, Division into Books and Sections, Imagination. There were fifteen members in the academy and five members were subjected to a public examination on the twenty-four books. The essays were given in synopses at this public meeting.

For the *Marcellus Speech* papers were written on: 1. Treatment of Pompey. 2. Flattery of Cæsar. 3. Cicero's Secondary Purpose. 4. Treatment of Marcellus. 5. Oratorical and Epistolary Styles. 6. Climaxes. 7. Variety in the Expression of One Idea. 8. Variety in the Development

of Thought. 9. Principal Characteristics of Latin Oratorical Style. 10. Emotions and How Aroused. 11. Emphasis and the Order of Words. 12. Variety in Sentence Building. 13. Playing on Words. 14. Harmony and Rhythm. 15. Long and Short Sentences. 16. The Cæsarian Periods. 17. Asyndeton and Polysyndeton. 18. Metaphors. 19. The Figures. 20. The Enumerations. 21. Redundancy.

For Demosthenes' *First Philippic* papers were written on: 1. Variety in Expression of One Idea. 2. Personal Service. 3. Character of the Athenians. 4. Character of Philip. 5. Sentence Structure. 6. Use of Vocative. 7. Order of Words. 8. How to Arouse Shame, Anger, Hope, Fear. 9. The Demosthenic Imagination. 10. Action or Delivery. 11. Climaxes. 12. The Acute Points in the *First Philippic*. 13. Demosthenes' Use of History. 14. Use of Rhythm. 15. Demosthenic Contact. 16. The Handling of Side-issues. 17. Descriptive Power of Sentences. 18. The Rare and Poetic Words. 19. The Demosthenic Adverbs. 20. A Contrast: The *Pro Marcello* and *First Philippic*. 21. The Metaphors and Similes. 22. The Use of the Epigram. 23. Use of Contrast: Word, Sentence, Idea.

At least one obvious criticism on these programs might be offered. There is not enough creative work. Analysis and criticism are well presented, but the real and crowning stage of art, composition and self-expression does not figure prominently enough to realize the ideals of the Ratio.

Chapter Twenty-One

CORRELATING LATIN AND ENGLISH

THE *Classical Investigation*, Part One, recommends literary appreciation of Latin, the stressing of characteristic literary qualities, the correlation of Latin and English and, in a word, the teaching of literature as literature. These objectives are to be more prominent in later than in earlier years, where grammar rather than literature is the immediate objective. The following study attempts a detailed correlation of Cicero's speech, Latin with English. For practical purposes and to avoid long quotations, the writer's *Model English II* (Allyn and Bacon, publishers), a textbook for high-school composition, has been referred to. For the same reason, only Cicero's *Manilian Law Speech* has been quoted, but all the traits of Cicero's style can be found, it is believed, in his speeches generally. The object has been to state a good characteristic of Cicero, suitable for actual use in English. Students should be encouraged to test by their own study the truth of all generalizations.

By such testing, by critical discussion, by actual use in Latin or English of the traits pointed out, this correlation will not become a mere listing and naming of facts, but also a real cultural drill in the art of composition. Culture of the classics should not be simply the amassing of information, however scientific, but should also result in a development of taste and in fine use of a good style with all

that it implies in correct thinking, in imaginative realization, in clear, interesting, and forceful expression.

The style of the spoken word is chiefly examined in this study, and that style differs from the narrative and expository style exemplified largely today in the press and in books. In foreign languages the elements of style are likely to be more noticeable, and nowhere can the art of oratory be better observed than in the artistic language of Cicero, accurately and fully studied by many commentators. If combined efforts are brought to bear simultaneously on the student through Latin and English, we may hope for thorough and lasting results in composition.

All references are to sections, except where pages are explicitly mentioned. The study has been restricted for the most part to the first three chapters of *Model English II*, where the three qualities of style, namely, clearness, interest, and force are defined, illustrated, and reduced to practice.

CLEARNESS IN WORDS

1. *The Right Word* (3), expressing the thought exactly in kind.

a. Cicero and Latin writers in general define the thought by difference of prepositions in compound: *adferri* (1, 2, 4); *oblata* (3, 4); *infertur* (4); *detulerunt* (4); *contulit* (9); *tulerunt* (11); *ferant* (37); *perferuntur* (39); *praeferre* (71).

Make up Latin sentences from the vocabulary of the speech, using appropriately other words than Cicero uses as subjects or predicates for each of these verbs; that is, transfer, if possible, these words to other contexts of the speech.

English still retains in derivatives some of the differences of these words; e. g., offer, infer, defer, etc., but meanings in most cases have changed from the Latin. The English use of prepositional adverbs to give different senses may be compared: bring up, bring out, bring forward, bring down, etc.

b. Cicero and all writers in every language define the thought in contrasted statements, indicating the right word: *auctoritas, facultas* (2); *felicitati fortunae* (10); *ruere, concidant* (19); *confluxit, certavit* (28); *bellare, defendere* (32); *remorari, retardarunt* (40); *cives adsenserint, socii obtemperarint, etc.* (48). Instances are common in English: *Model English*, shriek of widow, cries of orphans, etc. (p. 21); putrefied, infect (p. 29); indulgence, mercy (p. 31). Macaulay, who likes contrast, and the English orators will furnish further examples. Use contrast to discriminate in Latin sentences other synonyms of the *Manilian Law Speech*; e. g., *attingere* (1), *occupare* (4), *imperatores* (8), *duces* (9).

2. *The Accurate Word* (3) expressing the thought exactly in degree. Synonymous words may differ in kind or degree, or in both kind and degree.

a. Cicero in climaxes of two or more words or phrases expresses differences of degree: *perfectum, elaboratum* (1); *deposci, expeti* (5); *necandos trucidandosque* (7); *excepit, confirmavit, erexit, recreavit* (23); *novum, praeter consuetudinem, inusitatum, etc.* (61-62). The orators of all languages are more diffuse than the writers, and all use with accuracy in speeches the double words found often in Cicero and Demosthenes. See Webster (p. 159); Chatham (p. 161);

Burke (p. 167); and in general examples under Chapters II and VIII of *Model English*.

b. At the ends of paragraphs and of sections where feeling is shown, preceding ideas are often repeated in other words and with an increase in meaning: *metu calamitatis est defendenda* (14); *non solum, ut ante dixi, calamitate sed etiam calamitatis formidine liberatos* (16); *quod ad multorum bona civium Romanorum pertinet* (17); *multorum civium calamitatem a re publica sejunctam esse non posse* (18); *non enim possunt, etc., haec fides atque haec ratio pecuniarum, etc.* (19); *quis hoc homine scientior, nullam rem esse . . . quae hujus viri scientiam fugere possit* (28); *neque privatam rem—neque publican jam obire possemus* (53); *magna atque multo maxima parte non modo utilitatis sed dignitatis atque imperi caruit* (54); *non modo provinciis . . . sed etiam Appia jam via carebamus, etc.* (55); *dissentiunt, reclamantibus* (63); *repugnantibus* (64); opposition in thought, word and deed.

Compare the growth of ideas in Lincoln's Gettysburg Address (p. 115), "perfect specimen of human power," "fortune bestow greater destiny," "topmost pinnacle of human ambition" (p. 109). See also pp. 38, 120, 182, 212, for iteration of the same idea with accuracy.

3. *The Apt Word* (4), readily understood by those addressed.

Cicero's vocabulary in his speeches differs from that used in his poems, letters, and essays. The word apt for a reader will not always be apt for a large number of listeners. Laurand (*Etudes sur le Style des Discours de Ciceron*, Hachette, Paris) gives lists of Cicero's different vocabularies.

For class purposes the vocabularies of Vergil and Cicero may be contrasted. Note the plainness as a rule of Cicero's adjectives and their sameness: *magnus*, *maximus*, *summus*, are favorites with Cicero.

CLEARNESS IN SENTENCES

1. *Nearness of Modifiers* (6). Latin has more freedom than English in the position of modifiers, because English being uninflected must show agreement by position; Latin can show agreement by concord of inflection as well as by position. The attempt to rearrange modifiers in either language will show how much clearness depends upon the position of modifiers. In any translation into English there must be some shifting of modifiers for smoothness as well as for clearness.

2. *Excess of Modifiers* (8). Cicero does not clog his thought by too much qualifying. To read Cicero's sentences aloud, observing the longer divisions (*membra*) and the shorter phrases (*incisa*) is a good lesson not only in clearness but also in oratorical harmony.

3. *Parallel Structure* (9), expressing similar and contrasted ideas by like forms, is a characteristic of both Latin and English, especially in oratory. Cicero (*Orator*, 165) pointed with pride to his most famous example of parallelism, *non scripta sed nata lex*, etc. (*Pro Milone*, 10). Parallel structure is an element of Latin *conciinnitas*, and is exemplified everywhere in the *Mamilian Law Speech* from the very first to the very last sentence. Samuel Johnson went to excess in this parallelism (*Model English* II, 28). For a more tasteful

use of parallel structure see passages from Macaulay, Arnold, Newman, and others in *Model English*.

4. *Parallel Repetition* (10). Clearness in divisions is had through parallel repetition: *de, de, de; agitur, agitur* (6); *quanta innocentia, quanta temperantia*, etc. (36); *quid hostes, quid socii* (43); *ita-ut, ita-ut* (49). Force in conclusions is shown through repetitions: *si quid, si quid* (2); *tanta, tanta, tanta*, (13); *nunc, nunc, nunc* (41). Repetition for clearness is almost a mannerism in Arnold (pp. 12, 102, 108, 145). For forceful repetitions see pp. 28, 29, 161, 163, 164.

5. *Repetition of Prepositions* (12): A frequent source of obscurity in English is failure to repeat prepositions in a series of dependent phrases where other prepositions intervene. Cicero is careful to repeat: *de, de, de* (6); *in, in* (7); *cum, cum, cum* (14); *in, in; ex, ex, ex* (15); *in, in, in* (16). For English instances see pp. 10, 11, 14.

CLEARNESS IN PARAGRAPHS

1. *Unity of Proposition* through the handling of one subject with one predicate (14) is well exemplified in Cicero. The *Manilian Law Speech* is especially careful in stating its topic sentences and resuming the proposition at the end of the paragraph. Not all editions of the speech make the paragraph indentations correspond with the logical inner structure of the paragraph. A series of four propositions is given in 6, and in 7-12, 12-14, 14-16, 17-19 topic sentences are stated at the beginning and repeated at the end. Some of these sections may be divided into shorter paragraphs of regular structure; e. g., 17-18-19 may be divided or put

together as one paragraph of grouping (*Model English*, p. 109). The part of the speech from 20-26 being largely expository argumentation by narration (*Model English*, p. 129), like all narration, does not divide into paragraphs as readily as strict argumentation (*Model English*, p. 134). Yet even there as well as throughout the speech, students may be asked to give the brief statement of the propositions stating the logical subject and logical predicate of the paragraph. This practice will foster a habit of prime importance in all composition, as it is a test of clear understanding.

2. *Sentence Connection* (15). Latin style has usually more conjunctions and closer sentence connection than English. Test this statement by counting the connectives in Cicero and in any of the paragraphs of *Model English*.

3. *Parallel Sentences* having a common bearing (15) dispense with connectives. In Cicero the common bearing is often indicated by repetition: *qui, qui, qui* (28); *testis est* (five times, 30); *nos quorum, nos, qui* (55); *non dicam, non dicam, non commemorabo* (60); *quid tam* throughout 61 and 62; *est, est, est* (68). For English instances compare pp. 12, 102 (people, people); 105 (it, several times); 124 (it is the place); 126 (he); 183 (some).

FORCE IN WORDS

1. *Abstract Words* (19), denoting the quality apart from its object, are more general than the concrete words; whiteness comprehends more than white cloth. Cicero uses the abstract in general statements, introductory, or transitional, or summary: *agitur gloria* (6); *salus in periculum vocatur* (12); *venit calamitas* (15); *habenda ratio* (17); *gloria*, etc.,

defenduntur (19); *in imperatore inesse scientiam*, etc., (28); *innocentia*, etc., (36); *scientia*, etc. (49).

But since abstract terms are general, they are usually not most forceful, because they cannot be imagined as concrete terms can. Abstracts, however, when used for the concrete and personified (*Model English*, p. 19) have force. Cicero has such personified abstracts in earnest passages: *ratio pecuniarum* (19); *moeror, laetitia tardavit* (22). (There may be a touch of ironical ridicule shown in a certain ornateness of the Medea incident); *scientiam fugere* (cf. *scientior*, concrete) (28); *adulescentia, fortuna* (28); *impetus navigavit* (the most striking abstract!); *non avaritia*, etc., *devocavit* (40); *nomen invictum* (54). In all these instances find the concrete in the context or state it.

English examples of abstract and concrete words may be seen on pp. 28, 47, 205, 206, 207. For the use of the abstract in general statements, see the last four references just given and many topic sentences of paragraphs, pp. 133, 144, 189, 191. For personification of abstracts, see pp. 159 (discord, strife, madness, etc.), 163, 167.

2. *Metaphors* (20). Prose is not as metaphorical as poetry, and the oratorical prose of lawmakers and court lawyers is not as metaphorical as the oratory of panegyric. Contrast the difference in metaphor and in other graces of style between the first and second parts of the *Archias Speech* and between the parts in the *Manilian Law Speech* bearing directly on the Mithridatic War and those parts which glorify Pompey. Contrast 30, having very many metaphors, with sections 23 to 26. Contrast too, the *Marcellus Speech*, largely panegyric, with its many metaphors. It has nearly a dozen

metaphorical pictures of the same idea, the restoration of the Republic, in sections 24-30.

Cicero, like English authors, has often at the end of a paragraph a metaphorical version of his leading idea. Macaulay concludes almost three out of four paragraphs in his Milton essay with metaphors or comparisons. For Cicero, see *Archias* 2, 30; *Marcellus* 2, 7, 24, 27, 30; *Manilian Law* 17, 19, 33, 39. In *Model English*, pp. 14, 16, 30, 39, 44, 55, 66, 82, 116. Compare also the type of Exposition explained on p. 121. It is natural to tell what a thing is, what it does, and finally what it is like, using comparison or metaphor. For instances, see pp. 122, 123, 126, 127, 128. English style has commonly more and more diversified metaphors than Latin.

FORCE IN SENTENCES

1. Under the title *Force in Sentences* (21), *Model English* lists only a few of the many means of force which are available for composition. Other means are given under Persuasion (Chap. VIII). In section 21 are mentioned detail, climax, period, periodical paragraphs. Since the chief field for forceful language is the speech, there is no lack of examples in Cicero of these four means, especially in the more emotional parts of the speech: 11, 28, 30, 33, 34, 53, 54, etc. The care with which Cicero states and recapitulates his topics in 6, 19, 20, 26, 28, 36, 49 permits an exact study of Cicero's detail for argumentation (*Model English*, Chap. VII); for imagination (*Model English*, Chap. IX); and for persuasion (*Model English*, Chap. VIII). In each case Cicero's comprehensive and general statement of his topic

may be compared with the choice and arrangement of details found in the development of the statement. The comparison of the same material in history or in historical introductions to various editions of Cicero's speeches affords an excellent opportunity to study the forceful presentation of an idea in a speech as contrasted with the clear and simple narration of facts in history, which is not directed to effect action. For parallel English examples of forceful sentences in *Model English*, see the chapters on Force, Persuasion, and Imagination.

2. *Climax and Periods* are everywhere in Cicero's speeches. The periodical paragraph (21) has several fine examples in the *Manilian Law Speech*, 11, 28, 30, 32 (*sed quid ego*) and 34, 61-83. English parallels can be found in *Model English*, pp. 26, 27, 29, 132, 167, 169, 171. The difference between the historical period and the oratorical period is illustrated in *Manilian Law* 4-6, 20-21, where facts are more prominent than force, compared with the more marked rhythm, balance, and climax of strictly oratorical periods, such as, *non avaritia*, etc. (40), *itaque non sum*, etc. (48), *qua re etiam*, etc. (66). Contrast for English instances the longer sentences about Burke and India, *Model English*, p. 206, with two speech paragraphs about India on pp. 163, 167.

FORCE IN PARAGRAPHS

1. *Contrast* (22), an element of force in all literatures, is well exemplified in Cicero. The sharp contrast like that at the end of an argument found in 11 of the *Manilian Law* is found in *Milo* 41, 80; *Archias* 8, 19, 22. For other good contrasts in the *Manilian Law* see 28, 32-33, 54, 55, 67.

Parallel English passages may be seen on pp. 29, 60, 98, 166, 169.

2. *Tableau* (22), a description by significant and graphic details, and *vivid characterization* are two means of force, known to the ancients as hypotyposis and ethopoeia. Cicero has many examples. He is especially good at brief characterization. His portraits of Catiline, Clodius, Antony, Milo, and Pompey, stand out in vigorous, if at times overdrawn, expression. The pictures of Pompey in the *Manilian Law* may be compared with the character sketches in *Model English*: Toussaint L'Ouverture, pp. 26, 169, 186; Sheridan, p. 29. (Compare the many metaphors in Glynn with the number in *Manilian Law* 30); O'Connell 5, 23.

For graphic details in a tableau, compare Cicero's *Manilian Law* 32-33; 34-35 describing the war against the pirates, with the picture of Hastings' efficiency described by Macaulay, *Model English*, p. 54. See also Pitt, pp. 30, 129. There is in both Macaulay and Cicero a like comprehensive mastery of details with rapid, balanced, and contrasted expression.

INTEREST

1. *Melody of Words, Alliteration* (24), *Climax of Sound, Harmony and Variety of Phrase* (26), *Balance and Antithesis* (28), are all marked features of Cicero's oratorical style and may be compared with the instances of similar qualities in Chapter III of *Model English*. It is an education to the ear to read any of Cicero's sentences, breaking them up into their phrases and clauses. Cardinal Newman acknowledged Cicero as his master in style, and Newman's practice of

writing Latin, his remarks on Latin style (*Idea of a University*, Elementary Studies), his critical appreciation of Cicero (*Historical Sketches*, Vol. III, Cicero; and *Idea of a University*, Literature) did much to make Newman master of a melodious, tempered style, free from the overemphatic rhythms of Macaulay, Arnold, Carlyle, Pater, Ruskin, and other English writers.

2. Among the interesting charms of style may be mentioned the *Epigram* (30). Cicero gives some good instances in the *Manilian Law*, and he frequently concludes a passage with this attractive beauty of style: *vectigalia nervos esse rei publicae* (17); *ruere illa non possunt ut haec non eodem labefacta motu concidunt* (19); *ita illum in persequendi studio maeror, hos laetitia tardavit* (22); *non ex proelio nuntius sed ex sermone rumor* (25); *neque potest exercitum is continere qui se non ipse continet* (38); *una lex, unus vir, unus annus* (56). See also 24, 33, 35, 39, which end with epigrams or with noticeably balanced phrases. *Model English* contains many paragraphs ending in epigrams: pp. 13, 46, 47, 149, 161, 169, 185, 191, 193, 219.—*From author's Manual to Model English* (Allyn and Bacon).

Chapter Twenty-Two

IMITATIONS FOR THE PRO MARCELLO

Directions. 1. A thorough study of the model should precede all imitation. The better a student can give the real reason for the choice, nature and place of every word, the more perfect will be his resulting imitation, supposing the requisite application. Many faults in imitation arise from a lack of grammatical and literary analysis of the text.

2. It is not imitation but a species of paraphrase to retain the ideas of the model and change the words. Students continually do this. It is, of course, a good exercise to suggest other ways of saying the same thing, but in a given context the other ways will be usually inferior and surely will be so in the case of Cicero. If *longae taciturnitatis* were substituted for *diuturni silentii*, the loss would be evident, the *longae* would say less than Cicero intended and *taciturnitatis* would say more. His *silentium* had not been *taciturnitas*, but would become so after Cæsar's generosity. Then he could and ought to speak and if he did not he would be *tacitus*, as he says. If, however, another thought entirely is chosen, then the words will have to accompany the thought and an appropriate epithet will suggest itself. "Intense grief," for example, may take the place of "profound silence."

3. The tendency of imitators is to hold to as much of the original as possible and as a result of this tendency in some

imitations, although the thought is changed, the words and the ideas are still kept and applied in a metaphorical sense. Such imitations may serve as a preliminary stage in this art, but as they introduce into Latin prose a highly figurative and allegorical style, quite out of keeping with Cicero's usual language, they should not be long continued. In Simpson's *Cæsarian Prose* there are many such imitations where grammar and its difficulties are likened to Gaul and its natives and are besieged and conquered and made captives; in a word, are subjected to all the vicissitudes of Cæsar's enemies.

4. In a good imitation, therefore, the period or paragraph has been thoroughly analyzed and a subject chosen which is to be developed in a like, not in an identical way. The thought is different and the words must be too. What the student reproduces of his model is the art. His model expands the thought; so will he. His model has climax, variety and various other beauties; he will have as many as he can of these beauties in his work. Will he have the same number of details? Where the model has four members, will he have four? It will depend on the nature of the model often. At first it may be well to be somewhat mechanical and to insist upon clause for clause and phrase for phrase. Some will tend to be more diffuse than Cicero; the greater number will shirk the additional mental labor and be satisfied with less. In both cases it will be easy to point out the imperfections by contrasting the adequate harmony of the original.

5. In these remarks the last stage of imitation has been kept principally in mind. With beginners the imitation

keeps closer to the model. The chief object with them is to teach grammar, and changes of number and tense and voice and mood are looked to rather than the qualities of style or the development of thought. The ideal, however, should be kept in view and prepared for even from the start. Hence it is better from the beginning to give continued discourse than separate sentences. The writer used separate sentences for one month only when teaching a class of beginners and did so then only because he had no text upon which to work. Our system would seem to call for a text as soon as possible.

6. The subjects for the imitation should be considered suggestive and not definitive and are to be modified as circumstances demand. The "Remarks" are intended to provoke closer study of the model and the "Notes" to embody practical directions for the writer.

Exercises: 1. *Tantum enim mansuetudinem . . . nullo modo possum.*

Remarks

A climax may be noted in the nouns and even in the adjectives. *Omnium rerum* takes the place of an adjective for variety. The phrases gradually increase in length. Harmony is brought about by the alternation of *tantus* and *tam* and by the avoidance of too many identical sounds in the case endings. The use of *modus* in two senses is not to be imitated.

Argumentum: "Fregit hoc meum consilium (i.e., tacendi in perpetuum) Cæsaris magnitudo animi" (Ad. Fam., iv, 4). These are Cicero's own words referring to this very event. The virtues enumerated in the period may be

looked upon as the constituent elements of Cæsar's *magnitudo animi*.

Subjects: 1. Beneficia artis poeticæ Cicero jure laudare debet (Cf. *Pro Archia*). 2. Catilinæ perditos mores omnis bonus civis execrari debet (Cf. *In Catilinam*). 3. Gaudia feriarum non possum sine lacrimis recordari. 4. Insignem eloquentiæ præstantiam nemo est qui non videat (Kleutg. 313). 5. Virtutes dicendi nullus orator negligere potest (Kleutg. 315). 6. Difficultates Græcæ linguæ multo cum dolore recordor. 7. Cæsar's peritiam in re militari non possum sine laude præterire (*Pro Mar.*, 5).

NOTE: To insure a proper vocabulary and allow more time for the ordering of the thoughts and for the choice of apt epithets, subjects have often been taken from Cicero's speeches. Before using abstract terms, verify their usage in classical Latin by looking them up in the Latin-English dictionary.

1-2. *Diuturni silentii . . . sustulisti.*

Remarks

The topic of the two sections is stated in the opening sentence. The next two sentences give the reasons for Cicero's speaking. In the third sentence the specific reason, the restoration of Marcellus, is mentioned, for that brought about the speech of Cicero (*sed etiam meam vocem*). The fourth sentence develops the reasons of his silence, already mentioned briefly in the first sentence — (*dolore, verecundia*). The last sentence repeats the topic and prepares for what is to follow. In how many ways does the orator express the idea that his silence is at an end? Every sentence in the paragraph has the thought.

Argumentum: Reddito Marcello, Cicero qui dolore et verecundia tacebat, loquitur.

Subjects: 1. Finita humanitatum schola, ingreditur discipulus in scholam rhetoricam. 2. Pace sublata, populus bellum hostibus indicit. (*Take any nation in particular.*) 3. Instauratis studiis, debemus gaudere. 4. Socordia deposita, Athenienses renovant bellum contra Philippum (Cf. *Phil.* 1). 5. Juvenis bonos libros, malis rejectis, legere statuit.

NOTE: In the subjects a change of conduct from one course of action to its opposite is indicated. State this change at first; give then the reasons for the new course; develop the reasons for the former course and repeat the statement. Strive for variety and introduce and sustain an appropriate metaphor as Cicero does in the words, *curriculo, socio distracto, interclusam aperuisti.*

Imitations: Gaudia feriarum sine lacrimis non possum recordari.

1. Tantam autem libertatem, tam gratam insolitamque lætitiā, tantum in magna delectatione dierum omnium fructum, tam denique jucundam voluptatem ac vere dulcissimam recordari sine lacrimis minime possum.

2. Difficultates Græcæ linguæ non possum sine dolore enumerare.

Tales vero tenebras, tam obscurum incognitumque sensum, talem in omni modo sententiarum omnium difficultatem, tam postremo difficilem syntaxin ac prope invictam, lætus memorari non possum.

3. Pulchritudines Ciceroniarum periodorum cogor laudare.

Tantam enim varietatem, tam firmam aptamque sententiarum cohærentiam, tantum verborum bene electorum

ornatum, tam denique suavem eorumdem numerum ac pæne non imitandum, cogor laudare.

4. Periodos Ciceronis laudare cogor.

Tantam enim perspicuitatem, tam plenum perfectumque numerum, tantam in apta verborum conjunctione felicitatem, tam denique admirabilem ornatus excellentis copiam videre non possum quin maxima laude commendem.

5. Res gestas Cæsaris Cicero libenter enarrat.

Tales vero contentiones, tam magnorum clarorumque numerum præliorum tales in disjunctissimis terris exercitus tui cursus, tam denique incredibiles victorias ac pæne divinas, libens usurpare verbis meis soleo.

6. Res gestas Caii Cæsaris Cicero libenter enarrat.

Tantam enim Caii Cæsaris exercitationem bellandi, tam magnam conficiendi celeritatem, tantam in maximis periculis præliisque acerbis fortitudinem, tam denique inusitatem in victoria moderationem ac pæne divinam, summa cum laude Cicero enarrat.

7. Vacation over.

Tantum enim otium, tam securam solidamque solitudinem, tantam in maxima laborum omnium inopia pacem, tam denique dulcem somnum ac pæne perpetuum, non sine multis lacrimis recordari possum.

8. From Poetry to Rhetoric.

Poeticam artem, illustrissimi judices, cui peracto anno acriter studebam (non amore aliquo, sed partim errore, partim necessitate) hoc die omnino reliqui; eodemque incepti colere quæ ad animos hominum movendos adjuvare possunt. Tantæ enim gloriæ, tam præclaro stabilique robori, tantæ super omnes alias artes præstantiæ, tam denique communi

utilitati ac pæne quotidianæ, poeta nullo modo resistere poteram. Meis enim viribus vobis, illustrissimi iudices, istique arti deditis, non meos solum, sed etiam labores sociorum meorum vobis istique arti tributos ac traditos puto. Credebam enim, et saepe dicebam, artem talem, cum in eadem schola, in qua poesis, docebatur, non in eadem esse dignitate; nec bonum judicare poteram, nec justum esse videbam, manere hunc annum in nostra poetica schola, illa clarissima doctrina atque eloquentia illustrissimorum virorum me ad suam familiaritatem vocante. Ergo me hanc artem praestantissimam optimus orator docebit, et vos omnes post paucos annos novo oratore donabit.

NOTE: In 5 and 6 there is a modification of Imitation Exercises which is often helpful. It consists in putting one passage into the form of another with the necessary changes. Here the period, beginning with, Soleo, 4 is taken for a subject.

In 8 there is an imitation of the whole paragraph. The writer does not attempt to imitate the metaphor of the model. All these exercises are as they were done with one or two verbal changes. Room is left even with the same subject and the same model for individual differences. All, of course, fall short of the original, but their very shortcomings may be made a lesson in Latin style by a close comparison with the choice and order of Cicero.

3. *Ex quo profecto intelligis quanta in dato beneficio sit laus cum in accepto sit tanta gloria.*

Remarks

Laus could not well be put with *accepto*. One may be honored (*gloria*) by receiving a gift, but the merit (*laus*) deserves to go to the giver. Hence Cicero does not

give greater praise to Marcellus than to Cæsar, as Wolf objected in attacking this sentence.

Subjects: 1. Judge the hideousness of vice from the beauty of virtue. 2. Contrast the shortcomings of an imitation with the excellence of the original sentence. 3. Peace and War; delight of heaven and misery of hell; sickness and health. 4. Contrast the reading about a city with the seeing of it. 5. Choose other contrasts for the same model.

NOTE: Use an appropriate word, as *intelligis*, to introduce the contrasted clauses; preserve the balance and exercise discrimination in the synonyms or contrasted words.

Imitations: 1. Ab omnibus perspici potest quanta in cupiditatibus cohibitis sit gloria cum in expletis tanta sit ignominia. 2. Ex hoc possumus videre quanta in perfido sit miseria cum in bono sit tanta laetitia. 3. Et nunc scimus omnes qualis in Ciceroniana periodo sit pulchritudo cum in ejus imitatione sit talis deformitas.

Chapter Twenty-Three

PARAGRAPHING IN CICERO

THE suggestions for these exercises in paragraph structure came from Le Jay's *Bibliotheca Rhetorum*. The classical rhetoricians analyzed and studied paragraphs as parts of a speech or of an argumentation. (Cf. *Ad Her.* II, 28 ff; *De Inv.* I, 58 ff.) Modern editors of the classics pay slight attention to paragraph structure or even to sentence structure. The commentators of Cicero discuss history and archeology, law and grammar, and to a lesser extent idiom and discrimination of synonyms. Recently some attention has been given to rhythm, but the leading qualities of style, the *elocutio*, and its requirements, receive little or no notice from commentators. The poets, however, have fared better in this regard. Yet the chief feature of the prelection is the study of expression. The speeches of Cicero are not to be made a study of law or history or of ethnology, any more than of architecture. All such information is strictly subordinate to the main purpose of the prelection, artistic expression.

It is possible to teach through the Latin prelection what might be called the transcendental or common qualities of all style; not idiom or vocabulary, but things far higher. The literary analysis of the classic models and the effort to reproduce them help to make the man, his taste, his critical faculties, his judgment, his powers of logic by reasoning, his emotions by the realization of good and evil, his sense and

appreciation of beauty through the contemplation of variety, order, unity and whatever other objective elements produce in the mind the pleasurable effects of the beautiful. If a student of Cicero can be trained to some of these good qualities while he is learning Latin composition, then the teaching of the classics becomes a very practical means of education. The history of Rome may not concern the modern world; the ability to think, to write, to speak, intimately concerns every individual of all time.

In addition to the synopsis or *argumentum*, which Le Jay gives in his studies, the process of the thought has been indicated in the exercises. To point out the stages of the reasoning in this way is in effect to generalize the structure of a paragraph and so render it more suitable for reproduction. It is a kind of algebra of style, where for *a* and *b*, any idea may be substituted. When the process of thought is thus set forth, the whole logical build is evident. Then similar forms of English paragraphs suggest themselves, and variety in the same general structure is noted. Several of the following paragraphs are made up of two contrasted propositions, yet with this family resemblance there are found noticeable individual differences.

Will not such a study as this help to give articulation to the student's thought? Consistency and logical continuity and solid reasoning are the more necessary that modern English is becoming all of a kind. The narrative and conversational forms by the assistance of an omnipresent press are absorbing all other forms. If connective particles are almost extinct, connective thought is still desirable. We have gained flexibility and suppleness, but it would not re-

quire much to have expression fritter away into jerky, disconnected sentences. The stateliness of Newman and the earlier Ruskin and of De Quincey would cease. People would write with Chesterton's lack of form without Chesterton's abundance of other good qualities. The picture by losing outline and form would turn into a paint-puddle, and futurists would make the world talk and write "Jingleese."

If the whole paragraph is not written in Latin, part may be so written, and the rest stated in English either in outline or fully, so as to encourage students to think in paragraphs.

I

Pro Marcello, 1-2

<i>Text</i>	<i>Process</i>
1 Diuturni	Proposition (A, silence; B, speaking)
2 Tantam enim	Reason for B (general)
3 M. enim Marcello	Confirmation of B (particular)
4 Dolebam enim	Reasons for A
5 Ergo et mihi	Conclusion

Synopsis: 1. I was silent and I begin speaking. 2. The generous conduct of Cæsar makes me speak. 3. Marcellus' restoration means my return to public life. 4. Grief and delicacy kept me in retirement. 5. Cæsar has cleared the way for my former life.

Remarks

The causes of Cicero's silence are briefly stated in the first sentence (*dolore, verecundia*) and developed in the fourth sentence. The natural place for this development was the second sentence, but Cicero had to praise Cæsar before he could even indirectly praise Marcellus. Cicero, as often, makes his client's cause his own. He fears with Milo; he is pardoned with Mar-

cellus. The idea of speaking, which is the logical predicate of the paragraph, is expressed in every sentence; at the end figuratively (*curriculo, interclusam aperuisti*). The paragraph describes a change of conduct from one course to its opposite, giving first the causes for the new course in general and afterwards in particular, next the causes for the former course, finally concluding with a reassertion of the new course in metaphorical language.

Imitations: 1. We were at peace and we now declare war. (Take some particular war.) 2. We were on vacation and we now begin study. 3. I have been a careless student and I am now an industrious one. 4. I was given to the reading of bad books and I now read good ones. 5. So also of a change from one study to another, one profession to another, one place to another, one author to another.

II

Pro Marcello, 4-7

<i>Text</i>	<i>Process</i>
1 Nullius tantum	Proposition, A
2 Tamen adfirmo	Contrasted Proposition, B
3 Soleo saepe	Proof of A
4 Quae quidem	Transition; A and B reasserted
5 Nam bellicas	Limitation of A
6 Et certe	Proof of limitation
7 At vero	B has not the limitation
8 Nihil sibi	Proof
9 Numquam enim	Epigrammatic close

Synopsis: 1. Your campaigns defy description. 2. Yet today your glory is greater. 3. Your campaigns surpass those of others in every respect. 4. Yet great as they are, something else is greater. 5. Military glory belongs not to the general alone.

6. Others assist him, especially Fortune. 7. The glory of today has no sharers. 8. The army lays no claim; Fortune holds aloof. 9. There is no chance in the campaigns of virtue.

Remarks

“Caesar’s exploits in war are glorious but are shown to have a shortcoming not found in the restoration of Marcellus.” Paragraphs of this build are not unusual in English. Compare the paragraphs quoted from Irving in Model English I, pp. 87, 98, and II, 187. Note here the fine connectives which point out neatly the course of the thought. There is an appropriate heightening of the language towards the close, shown in the personification of Fortune, in whose case most of the terms are fittingly military, shown too in the repetition, the specific terms, the metaphor of the *nihil enim* sentence, and shown finally in the epigram where Fortune is denied admittance to the council of war held by virtue.

Imitations: 1. The *Aeneid* of Vergil is excellent but modeled upon the poems of Homer. 2. The suppression of Catiline gratified Cicero but made him enemies; not so the defence of Archias. 3. America has many beauties but lacks the interest given to Europe by historic memories. 4. The evils of the body are great but temporal; the evils of the soul may be eternal. 5. Contrast in the same way any two historic characters, or actions, or nations, etc., showing one has a limitation not possessed by the other.

III

Pro Marcello, 8-11

<i>Text</i>	<i>Process</i>
1 Domuisti	Proposition A
2 Sed tamen	Limitation of A

- | | | |
|---|-----------------|---|
| 3 | Nulla est | Limitation proved |
| 4 | Animum vincere | Contrasted proposition, B, without limitation |
| 5 | Itaque | Results of A |
| 6 | Sed tamen | Limitation of results |
| 7 | At vero | Results of B in general, without A's limitation |
| 8 | Te vero (to 11) | Results of B in this case |

Synopsis: 1. You subdued formidable foes. 2. But they were conquerable. 3. Strength yields to strength. 4. You subdued yourself—a superhuman task. 5. Your fame as a soldier will be widespread. 6. But it has its shortcomings. 7. Deeds of virtue in trying circumstances are preëminently excellent. 8. Your deed of virtue is most excellent for you, for the Senate, for Marcellus.

Remarks

“The conquest of others is not as difficult nor as truly glorious as the conquest of self shown in restoring Marcellus.” This paragraph contains two parts, each of which might be taken as an independent paragraph. In logical structure these parts resemble the former paragraph, but there the development is fuller and the limitations of the first of the contrasted propositions is not brought in so promptly. Here we have at first a contrast of two actions, the conquest of others and the conquest of self. The conquest of others is difficult, but the difficulty is qualified in a way in which the difficulty of self-conquest is not. In the second part of the paragraph the results of the two actions are contrasted. The praise due to the one will endure, but it is not an unqualified good; the praise due the self-conquest is good in every way. The paragraph is a well-balanced oratorical paragraph with a good climax to each of its main divisions.

Imitations: 1. It was more meritorious for Cicero to defend Archias than Milo. 2. Christ loved us in His life but

loved us more in His death. 3. The power of Rome did much for civilization but the arts of Greece did more. 4. Xavier was a source of good as a teacher but of greater good as a missionary. 5. Contrast in the same way any two actions or virtues of any one and their results, taking different predicates as well as subjects.

IV

Pro Marcello, 16-18

<i>Text</i>	<i>Process</i>
1 Quo gratior	Introduction and Proposition, A and B
2 Vidimus	Proof of A
3 Quos amisimus	Confirmation of A
4 Ut dubitare	Conclusion
5 Alterius vero	Contrasted Proposition, B
6 Quidam enim	Proof of B
7 Ut mihi quidem	Common conclusion of A and B

Synopsis: 1. Cæsar's generous mercy is manifest by a comparison of victories. 2. Cæsar's victory was bloodless. 3. No one killed except in war. 4. Cæsar would recall the dead if he could. 5. Pompey's victory would have been cruel. 6. Even the neutral were threatened. 7. Heaven therefore gives mercy through Cæsar's mercy.

Remarks

A carefully balanced paragraph of contrast, with statement, proof and conclusion in each part. The style is ornate because the feeling called for it. The speaker is now finishing the first half of his speech. Especially to be noted is the elaborate balance in *Vidimus . . . nos vidimus* with the strikingly expressed detail, *gladium vagina vacuum*, to describe bloodless victory. The *ut* clauses, to our way of thinking, seem somewhat loosely connected

with their sentences. They represent, however, a type of sentence not unusual in Cicero. The phrases, *mihi amplius dicam*, etc., is an instance of the fulness of statement proper to speech, and besides serves to tone down the harshness of stating bluntly: *Alterius partis nimis iracunda fuisset victoria*.

Imitations: In the imitation any two persons or actions or things may be substituted for the two victories. Compare for example two orators, two cities, two nations, etc. Contrast poet and orator, life and eternity, body and soul, deaths of a sinner and a saint.

V

Pro Marcello, 19-20

<i>Text</i>	<i>Process</i>
1 Quare	Proposition
2 Ex quo	Reason of proposition
3 Cetera	Proof in particular
4 Quae quidem	General proposition
5 Tantus est	Proof of general proposition
6 Noli igitur	Practical application
7 Non cupiditate	Favorable circumstances

Synopsis: 1. Be glad for your mercy. 2. There is the greatest joy. 3. Other deeds are mostly chance: this all virtue. 4. Virtue constitutes the highest good. 5. The glory of virtue abides: chance passes. 6. Continue your mercy. 7. Especially where there is no blame.

Remarks

"The element of chance found in Cæsar's military exploits is not found in his mercy to Marcellus." The topic is proved by what Cicero (De Inv. I, 67) calls a *ratiocinatio quadripartita*, or a syllogism with proof of the major added. "Virtue is the greatest

good (*Quae quidem*, 'propositio' or major). It alone is permanent (*Tantus est*, 'approbatio propositionis'). But today's deed is wholly virtuous ('assumptio' or minor). Therefore today's deed constitutes the greatest good" ('complexio' or conclusion). After the reasoning comes a corollary. In the imitations any action, a speech, a study, an act of any virtue, an exploit of any kind, may be taken. To avoid too close an imitation change the emotion appealed to as well as the topic. It is better to have a definite person in mind, a historical character or one under a particular set of circumstances. Note in the action in what respect it contrasts with other actions of the person concerned or with actions of other persons. The paragraph is really one of contrast followed by an appropriate application.

Imitations: 1. Be sad for your faults. (Christ to the women of Jerusalem.) 2. Be glad you are beginning rhetoric. (Contrast with other studies.) 3. Be afraid of sin alone. (Queen Blanche to King Louis.) 4. Rejoice for your defence of Archias. (To Cicero.) 5. Have love for your enemies. There is the highest sanctity. 6. Have pity for the suffering. There is true charity.

VI

Pro Marcello, 25-27

<i>Text</i>	<i>Process</i>
1 Quid, si	Proposition
2 Parumne	Definition by distinction
3 Quicquid est	Proof
4 Quod si	Development
5 Haec igitur	Conclusion
6 Tum te	Repetition of Proposition

Synopsis: 1. You have not glory enough for your desires. 2. Enough for every one else but you. 3. You have not received

- all that is possible. 4. To leave the state as it is, is to fall short of true glory. 5. Your work therefore is to establish the state. 6. Then you will have glory enough.

Remarks

Cæsar declared that he had lived long enough and had glory enough. Cicero replies, first that Cæsar had not lived long enough for his country; secondly that his glory was not enough, and thirdly that his glory was not long enough. In this paragraph Cicero handles the second part of his reply. Emphatic prominence is given to *gloriae* because it is contrasted with *patriae*. The definition of glory receives fuller statement, in that part which the speaker wished to dwell on, good services. Other definitions of glory in Cicero do not enlarge so much upon that idea. Compare Sest. 139; Phil. I, 29, 33; II, 112; V, 48, 50; Tusc. 3, 2. The latter part of the paragraph as usual is emotional and figurative. The repeated insistence on the same idea (*haec, hic, in hoc*) serves to bring the important point, Cæsar's restoration of the republic, into greater prominence.

Imitations: 1. You have not skill enough. (to an orator, to the young Demosthenes) 2. You have not knowledge enough. (to the student of any particular subject) 3. You have not true liberty. (to a slave of a vice) 4. You have not yet true holiness. 5. You have not true patriotism. 6. So of any other virtue or quality.

VII

Pro Marcello, 27-28

<i>Text</i>	<i>Process</i>
1 Quid est	Definition, general and negative
2 Quamquam	Definition, particular and negative
3 Illa, inquam	Definition, positive

4 Huic tu	Application, general
5 Obstupescent	Application, developed
6 Sed nisi	Application, developed

Synopsis: 1. That is not long enough which will end and undo the past. 2. You do not ambition the glory of your earthly life alone. 3. Your true life is unending fame. 4. You have ensured wonder; make sure of glory. 5. The future will be astounded at your exploits. 6. Only the security of Rome will perpetuate your glory.

Remarks

The development of the paragraph, going from the general to the particular, from the negative to the positive, from a theory to its application is not an unusual process in composition. "Your glory will not endure unless Rome endures," is the truth which is led up to, first by telling what in general is not long and then what was not long for Cæsar in particular; secondly, by stating positively what is long in fame; thirdly, by declaring in general terms what will ensure length of fame and then what in particular. The last sentence, "*Obstupescant . . . habebit*," is a good development of the words just preceding. Cæsar's amazing exploits (*quæ miretur*) are given in detail and the cause of enduring fame (*quæ laudet*) is set forth in the final clauses. Note that the idea of "long" receives varied expression often in the paragraph.

Imitations: 1. You will not look back with pleasure on college unless you are learned and virtuous. (What is not pleasure; what is; knowledge and virtue are more pleasant than other memories.) 2. Napoleon thought the day of his First Communion the happiest day of his life. (The nature of happiness and its application to Napoleon's career.) 3. The nature of true glory and its application to Ireland,

glorious in much but most of all in keeping the faith.

4. Demosthenes' patriotism was shown more in opposing Philip than in other deeds.

VIII

Pro Marcello, 30-32

Analysis

A carefully balanced paragraph, narrative and expository in nature, containing a historical summary of the conflict between Cæsar and Pompey. It may be divided into three sections, the coming of the conflict, 30 (*Dissensio facta est*), the conflict, 31 (*Dissensio perfecta est*), and the present attitude of all towards the conflict, 32 (*Dissensio fracta est*). In the first section the effects of the conflict are mentioned in general (*diversae*) and then in particular (*non enim*), and are followed by the cause in general (*obscuritas*) and in particular (*certamen . . . multi*). In the second section a general statement (*Perfuncta*) is followed by particulars concerning the conqueror (*vicit*) and then the conquered (*arma*). In the third section in like manner there is a general statement (*Sed jam*) and then particulars concerning the senators who must be of one mind and are dependent upon Cæsar. Finally the present situation concerning Cæsar in particular is developed; he must live; he must be protected.

Remarks

The antithesis and balance are very prominent in every sentence and may appear overdone to cold analysis, but in the spoken word the clearness and conciseness, due in great measure

to those very qualities, would save the passage from any excess of point. The sentences too are varied and avoid monotony.

Imitations: 1. Good Friday, Holy Saturday and Easter Sunday. 2. A martyr's struggle, death and reward. 3. Christianity attacked, persecuted and triumphant. 4. The Church and daily Communion. 5. A survey of an election contest. 6. Any event which can be divided into stages like the model. 7. Take a situation exactly the opposite; peace ending in conflict.

Chapter Twenty-Four

IMITATIONS IN VERSE

IN the teaching of Latin verse, schools have been following the translation methods of modern English books. Perhaps it may not be out of place to suggest some ways in which the method of imitation may be applied to the same end. In former times, imitation was widely used in the teaching of verse (Pachtler II, 194, 197). Father Masenius in *Lyrical Poesis* (*Colonia*, 1661), devotes some chapters to the method of imitation. Father Le Brun, in one of the ancestors of the modern *Gradus*, discusses the subject very fully. The repeated reading of the Latin poets by verse-writers illustrates the efficiency of imitation. Father Sarbievius noted on his copy of Vergil that he had read him through sixty times. His lyrics show that he must have been equally diligent in reading Horace.

In English Verse. A still more remarkable testimony to the value of imitation in mastering the art of versifying is given by the Rev. M. G. Glazebrook, M.A., Head Master of Clifton College. He says in *Thirteen Essays on Education* (Macmillan, London, 1891): "My views about imitation have at least the merit of being based upon hundreds of experiments made in the course of ten years. . . . Those of us who are classical scholars would probably agree that we appreciate the beauties of Vergil and Sophocles all the more for our feeble efforts to imitate them when we were schoolboys and undergraduates. And there

can be little doubt that we gained more from imitation of a particular author than from the attempt to write Greek as the Scotch Laird in Punch swore, 'at large.' . . . Any one who has for weeks or months been studying a single author finds it moderately easy to write in his style. Very ordinary boys have written me good Spenserian stanzas because I had soaked them with Spenser, and good heroic couplets when they had been getting up Pope's *Iliad*. The trouble to most boys is not excessive, and if we go back upon our own experience, we shall remember that the pleasure of finding some power of expression is often greater than the profit. And all the time they are steeping themselves in noble style."

It is this last consideration that prompts the printing of these exercises in imitation, which have been found very profitable. Even if the pupil never learns the art of writing Latin verse, the close study of the model and his attempts to reach it will give him fuller knowledge and higher appreciation of the classics.

In Latin Verse. The exercises to be given are especially for students of Horace, and are of a more difficult kind, where the students must furnish thoughts and vocabulary to be put into the Horatian mold. The system of imitation in a more elementary form adapted to beginners will be found exemplified in *Ovid: Easy Selections in Latin Elegiac Verse*, Edited by H. Wilkinson (Macmillan's Elementary Classics). The editor furnishes exercises based entirely on the passages read. Experience has shown that these verses can be written without much difficulty by those who know no more prosody than is found in Bennett's

Grammar and in the scansion of the elegiac distich. The following lines may serve as an illustration of this initial and elementary stage of imitation. The words are from the First Eclog of Vergil.

*Dulce quidem patula pendebat in arbore pomum,
Tityrus et lentus calamo ludebat agresti;
In caput, ah! cecidit pomum pastoris inertis;
Sed tamen ingratae recubabat in arboris umbra,
Namque erat ille gravis nec sese efferre valebat.*

Method. To ensure good imitation it is absolutely necessary to subject the model to a close study. Thus the art will become manifest. The growth of the thought, the beauties of the style, the characteristics of Horace will be passed in review. The students will learn to forecast a whole stanza or group of stanzas, to cease to write one line at a time. They will acquire a language in nearly all respects opposite to Cicero's. Condensation and not amplification, will be the chief difficulty. They will have to crowd a whole description into an epithet, make a participle do service for a clause, manage to do without the abundance of connectives found in Latin oratorical style; in a word, by study and imitation of the model, they will master what is in reality a special language, which cannot be got elsewhere, not certainly in English verse nor in the dictionaries. As Cicero created the Latin oratorical style, Horace may be said to have created the Latin lyric style, and from him it must be learned, if it is to be learned at all. Other Latin lyric poets do not usually come in for any continued study in our courses.

Exercises: SAPPHICS. 1. Calm at sea after a storm (I, 12, stanza 8). Verbs abound; epithets are rare, and the tremendous activity throughout comes to a quiet close with a music appropriate to the sense.

Subjects: 1. Calm on land after a storm. 2. Peace in a soul after passion. 3. Storm after a calm. 4. Rising of a passion. 5. Vergil's orator quieting a mob (*Aen.* I).

2. Apollo outwitted (I, 10, stanza 3). Quite a different stanza build from the former. There short phrases with end-stopped lines; here run-over lines with suspense leading up to a sudden surprise. A good example of Horace's ability to tell a long story in a short space.

Subjects: 1. St. Ignatius asks for a novel, and is converted by a life of Christ. 2. The Passion is followed by the Resurrection. 3. Washington and the cherry-tree.

3. Escape of virtue and a grateful poet (I, 22). The whole ode is symmetrical, a general truth, a concrete instance, the result. Two stanzas assert and develop the security of virtue; two stanzas state and develop the incident which forms the central part of the ode, and two stanzas develop the persevering gratitude of Horace. The same methodical regularity appears in the individual stanzas.

Subjects: 1. God's providence evident in the wounding of St. Ignatius at Pampeluna. 2. The Love of God in the institution of the Blessed Sacrament. 3. Ingratitude and the treason of Judas. 4. Any other incident of profane or sacred history, illustrating some virtue or vice, and eliciting appropriate feelings.

4. Horace's favorite haunt (II, 6, last three stanzas). An attractive landscape with propitious climate, with honey, olive and the fruit of the vine; a place for poets to live and die.

Subjects: 1. Your native town. 2. Your room. 3. The great city.

5. The perils of prominence (II, 10, stanza 3). A good choice and arrangement of instances, pine, towers and mountain

peaks, restricted in number to three, through Horace's common Alexandrian habit, and nicely varied in expression, by appropriate epithets and predicates. The details are chosen from nature with a view to enforce the desired truth.

Subjects: 1. Security of the humble. 2. The wonder of the world's vastness. 3. Perils of man's life.

6. Alas! no peace on earth (II, 16, stanzas 5 and 6). The fifth is a lively stanza, all questions with varying pauses and pointed contrasts. The sixth depicts the impossibilities of flight, speedy ships, swift troops of horsemen, the light-footed deer, the winged winds cannot escape worry.

Subjects: 1. Hound of Heaven. 2. Love of God and the sinner. 3. The Good Shepherd and His sheep. 4. Futility of earthly joys. 5. Pleasures of literature (cp. *Pro Archia*).

7. No flawless happiness (II, 16, stanzas 8, 9, 10). The truth is illustrated by Achilles, Tithonus, and the persons in the ode. The two last are set in contrast through two stanzas; Grosphus has herds, race-horses, fine garments; Horace has modest lands, the gift of song, the "scorn of scorn." A marked instance of putting things in threes.

Subjects: Contrast in the same way, two places, two books, two nations.

8. A snap-shot of Horace's kitchen (IV, 11, stanza 3). A lively sketch with a realistic touch, and a vivid picture of the fire with whirling sparks on a black background of smoke, lifted up to a quivering point.

Subjects: Any scene indoors or out.

Exercises: ALCAICS. 1. Outdoors and indoors in Winter (I, 9, stanzas 1 and 2). Two contrasted pictures marked by dramatic liveliness (*vides, dissolve*), Horace goes down the mountain, through three scenes, snowy peak, bending woods, frozen streams. The pauses are varied, and the phrases lengthen as they go. Horace turns with a shiver

from the scene: "Tis cold; melt away the winter with generous wood and more generous wine," he says. The short initial syllables, as in the first line, and the accent on the fourth syllable, as in the eighth line, are rare in Horace's *Alcaics*.

Subjects: 1. A hot day and a good beach. 2. A student's room, and an invitation to walk. 3. An open church and a call to prayer. 4. Calvary and a wish for Easter.

2. "Not wealth, Apollo, but health and song" (I, 31). One of Horace's characteristic enumerations, marked by an unusually good melody in the words, with the usual felicity in the choice of details. Horace often travels the same scenes, but comes back bearing new views in keeping with the particular aspect he takes of the subject. Here even peaceful abundance in country and town will not win him from simple fare with health, and of course, with the lyre.

Subjects: 1. The prayer of a student, doctor or other professional man. 2. "No place like home." 3. The ideal of the Athenian or dweller in Rome.

3. Converted by a Thunderbolt (I, 34). A central incident led up to in one stanza, described through two stanzas, and followed by a corollary. The development resembles that of I, 22. The pointed balancing, which is most noticeable in *insanientis dum sapientiae* is sustained throughout.

Subjects: Make some great event, a centennial, a jubilee, a victory in Church or in state the central fact and describe the effects on an individual or class.

4. An Eloquent Page of History (II, 1, stanzas 5, 6). "Here Horace suddenly represents himself as reading Pollio's History, in which events will be so vividly and dramatically portrayed that the reader will imagine himself to be actually seeing and hearing what is described." Page *ad loc.* This development is Horatian; choice details of a limited number, felicitously phrased and helped by apt alliteration.

Subjects: 1. The pictures of Horace's *Odes*, or of other

writings. 2. The view of heaven in the Apocalypse. 3. Earth seen from an airship.

5. Harping on the Same Chord (II, 9). "Storms do not last forever; neither should your grief. Men cease weeping; do you join our song of triumph for Augustus," so says Horace to Valgus. Enumerations with variety in the expression of the same idea, and the novel and effective melody of proper names characterize an ode, easy to follow.

Subjects: (Change subject and emotion.) 1. "Don't fear; Homer will not always be hard." 2. "Don't despair; poetry and eloquence can be mastered." 3. "Don't grow impatient; virtue is possible of attainment."

6. One of the old Romans (III, 5, last four stanzas). The famous character sketch of Regulus etched for us in vivid traits. No kiss of wife or embrace of children or proud Roman look for him! He passes from Rome amidst weeping friends, with anguish at heart, but with the calm serenity of one on vacation bent. The close has always been admired. (Fr. J. Balde imitates this ode, writing of Bl. Thomas More.)

Subjects: Any scene in the life of heroes of state or Church; the Ascension; the Agony; the soldiers after the war, returning home.

7. The Good Old Days (III, 6, last three stanzas). A fine picture of a day on the farm in early Roman times. The son ploughs and hauls home the wood for his mother, and unhitches the oxen as the sun sets. The thought excites the rage of the poet, and in one of his remarkable examples of condensation he depicts in three lines four generations of Romans, each with a blacker epithet than the preceding.

Subjects for the three stanzas: 1. Earth followed by Heaven. 2. Easter after Good Friday.

Subjects for the last stanza: 1. Four ages of man. 2. Four seasons. 3. Four years at college. 4. Four last things.

8. "The most musical stanza Horace ever wrote" (III, 4).

*Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.*

Surely a liquid group of lines from the laving of loosened locks in Castalian rills of lustrous dew, through Lycian brakes and the dells of his birth, to Delos and Patara, and last of all, Apollo! Here are two imitations, the first to Horace, the second to the three young Jesuit Saints. Both show a brave attempt at Horace's lyrical melodiousness with musical words and proper names.

1. *Qui voce dulci Calliopes canit
Versus venustos, qui Latii colit
Rivosque silvosasque colles,
Appulus Ausoniusque Quintus.* (F. L. A.)

2. *Qui regna puro Coelicolae vident
Terrena vultu, qui sibi dimovent
Castella terrarumque tractus:
Belgicus, Italicus, Polonus.* (J. P. G.)

Subjects: 1. Homer or other poets. 2. Any country or city. 3. Heaven. 4. Home. Perhaps attempts might be made at harsher sounds with appropriate topics. Horace in the poem follows up his smoothness with rougher verses.

9. "Little Brown Jug, how I love thee!" (III, 21). A poem which has been found by experience to be quite suitable for imitation. The analysis is easy. The enumeration of effects helped throughout by contrast, is a method of amplification that can be followed in many kindred topics. The contrast helps to set out more sharply Horace's usual felicity of thought and word.

Subjects: 1. The Odes of Horace. 2. Homer's Epics.

3. Cicero's Speeches. 4. Games of any kind. 5. Gradus or Handy Translation. 6. Rosary. 7. Blessed Sacrament.
8. Any city or favorite place.

Imitations: The first stanzas of some imitations may be quoted to show what a variety of subjects may be adapted to one model. The first one is by Father James Balde, S.J., the German poet, who is humorously parodying in a palinode. The other imitations are by students.

HORACE III, 21

*O nata mecum consule Manlio,
Seu tu querelas sive geris iocos
Seu rixam et insanos amores
Seu facilem, pia testa, somnum.*

—Balde I, 12: *Ad Amphoram Cerevisiarum*

*O nata Capri sidere frigido,
Seu tu querelam sive geris minas,
Seu ventris insanum tumultum et
Difficilem, mala testa, somnum.*

MY ROSARY

*O! usque mecum, dulce Rosarium,
Seu tu reducis gaudia Virginis,
Seu matris ingentes honores,
Seu mihi maestitiam Mariae. (A. J. S.)*

THE SANCTUARY LAMP

*O! Semper ardens in domibus Dei,
Seu per tenebras tu tremulum jubar
Seu luce dispergis diei
Diminuens radios sacratos. (V. L. K.)*

HOMER

*O! Cantor aevi tu veteris tener,
Seu bella narras horrida vel viros
Seu tecta quae splendent pudore
Sive canis loca bellicosa. (C. L. B.)*

The following is an imitation of the whole ode, catching some of Horace's playful exaggeration.

THE GRADUS

*Callens sodalis, mi Gradus utilis,
O Musa, supple juncta vocabula
Seu carmen et versus triumphi
Seu numeros meditor modestos.*

*Quodcumque verbum nomen et infrequens
Prompte volenti tu mihi suggeris,
Descende supremo sedili;
Hora vocat renovationis;*

*Non ipse quamquam Flaccus Horatius
Te spernit acer, rejiciam tuum
Solamen in curis canendi
Saepe meos numeros modosque.*

*Tu dulce lenis carmina tristia;
Ducis peritus tu sapientium
Vatumque thesauros opesque
Ut solitum mihi des levamen.*

*Adsis secundus, cura fugit gravis;
Et lumen et vim tu dabis omnibus
Moerore defessis laboris
Herculei tenebris in atris.*

*Salve, sodalis, Tu Gradus inclyte,
Regina montis Pierii sacri,
Alumna Musarum puella,
Dum fugiens vetus annus exit.* (D. F. C.)

Horace in English. The classical authors have been parodied and burlesqued all the way from Aristophanes down to the latest "columnist," and parody is an obvious and not too difficult way of making the classics serve as helps to English composition. The method exemplified in the following contributions is different and calls for more thought and originality. Briefly, the method singles out some excellence in the author and asks the students to reproduce that excellence in their own original thought.

For Horace, who is the subject of this paper, the nature of his thought, the choice of details, the arrangement of details and the similes or comparisons were studied and illustrated in each of his four types of composition, in epodes, satires, odes and epistles. What was characteristic of Horace in each point and in each type was exemplified by apt instances. It is not necessary that the class should see all the Horatian types in the one course. The odes and epodes may already have been read and can be referred to. The qualities ascribed here to these features are of course not at all final or unalterable. They are true only as far as they can be shown by suitable passages; they are suggestive and intended to elicit ideas from the class, even in opposition.

Qualities. The *thought* in the epodes is traditional, personal, particular; in the satires, didactic, personal, becoming general; in the odes, universal, comprehensive, original; in the epistles, philosophical, systematic. The *details* in the

epodes are plain, simple and pretty, or bluntly realistic; in the satires, odd, grotesque, humorous and human; in the odes, choice, beautiful and sublime; in the epistles, intellectual, cultured, erudite. The *arrangement* of details in the epodes is regular, balanced, contrasted, rhetorical; in the satires, irregular, chatty, abrupt, in contrasts; in the odes, varied, disguised, suggestive; in the epistles, clear and grouped under divisions. The *similes* in the epodes are conventional, few, natural but from reading; in the satires, humble, original from the daily life of man; in the odes, original, lofty, numerous, suggestive, direct from nature; in the epistles, thoughtful, drawn from experience and life, illustrative. The epodes are kodak photographs; the satires, caricatures and cartoons; the odes, paintings; the epistles, illustrations. As typical instances of these features, the second ode, the first satire, the first ode and epistle (I, 2) may be taken. It will help to illustrate one subject, say, life in the country or the golden mean or ephemeral enjoyment or self-control in the four types, noting how Horace handled each of the four features in each style. Or take a definite idea like impossibility; in epode (16) the traditional, when rocks shall swim, etc.; in satires (I, 1) teaching a donkey to run with the help of the reins; in odes (IV, 2) flying on wings of wax like Dædalus; in epistle (I, 10) driving out nature with a pitchfork like some animal.

Subjects. After this study the class is ready for subjects. Up-to-date subjects within the experience of the class are the best. One subject may be treated in the four types or a different subject for each type. All, however, should exemplify the thought, the selection and arrange-

ment of details and similes. The following topics are suggested: Radio, Kodak, Moving Pictures, Fourth of July, Baseball, Elections, Newspapers, Victrola. The four years of college with the appropriate type for each year has been found a good topic (so also four seasons and Horace's four types). In English all the compositions may be done in suitable verse forms or even in prose of different styles.

Chapter Twenty-Five

EXAMINATIONS

Subject-matter. The most notable feature of the Ratio examination is the prominence given to composition. As the whole system was directed to mastering the art of expression, it is logical that students should be examined in the same art. A science can be examined by questions; an art can rightly be gauged by performance alone. No one is considered a musician because he knows the history of music or the lives of the composers or even the constituent parts of his instrument. He is rated by his playing. There was in the Ratio some examination of the candidate in the precepts and in the authors, but this examination seems to have been of secondary importance. "This shall be the method of examining": first, each candidate shall if desired read part of his composition; then, he will be told to correct his mistakes and to account for them, stating the rule which has not been observed. Then for the grammar classes something should be given in the vernacular and be rendered in Latin, and all shall be questioned on the precepts and topics taught in each class. Finally, if required, a brief passage from the authors taught in class, should be explained (*Praef. Stud.* 21). The entrance examination was also for the most part in composition (*Praef. Stud.* 10).

Examiners. The prefect of studies assigns the subject or topic to be written upon, and he is urged to be short rather than long. The papers are given to the examiners

who mark the mistakes on the margin. On these compositions the three examiners question the students orally. The teacher's marks are used as a guide (*Praef. Stud.* 16-22), but the teacher did not examine his own class.

Directions. for time, place, procedure are definite and explicit and read to the students beforehand. These directions are strict in the examinations for prizes, which are written and are distinct from the other examinations. In the papers ambiguities, omissions and evasions are considered mistakes.

Nature. The examinations are both written and oral. The compositions of the students, their own original work, were corrected, explained and defended by them. Examinations control class-work. The teacher must and should prepare for examinations. Questions of mere information are easily prepared and are answered from memory only, and when such questions are proposed in literature, the teacher is forced to drill his class in information. The Ratio, however, tested a student by his ability to write, and if that is made the medium of examination, a revolution will take place in classroom teaching. The Ratio examinations show clearly what a vast change has come about in the study of Latin and Greek in American schools. The student in the Ratio class writes, explains, interprets, reasons; in a word, expresses himself and proves to examiners that he has the power to write and that he has mastered an art. The student of today is tested mainly about the information he has. He is supposed to know everything about an author, but need not necessarily do anything with his information.

Appendix One

TEST QUESTIONS

The following tests are taken from a much larger number given through many years. They are all college tests and may be of interest as an index to the writer's understanding of the Ratio and an indication of what was taught in class. Longer composition tests in the languages were had separately on prescribed topics. It will be noted that the student is expected to do something more than repeat by rote from memory. Direct translation is not mentioned although at times it was exacted. Always, however, meaning, art, practical use are insisted upon, while erudition unless needed for the understanding of the text is not demanded. The rhetorical terms are those used in the writer's *Persuasive Speech* (P. J. Kenedy & Sons, New York). The complete test is not always presented. To have a varied selection and to avoid repetition of the same type of question, sometimes only one or two questions have been given.

CICERO—*Milo*

1. Prepare a rhetoric prelection on §§ 68-71 inc. a. Give the *argumentum* briefly. b. *Interpretatio*: Explain *ratio vitae, motu aliquo, communium temporum, versiculo, dilectu dato*. Be specific and give instances, not merely translation. c. *Rhetorica*: 1. (*inventio*) State the topics used in these sections, giving proposition, issue and species of argumentation. 2. (*dispositio*) Explain the connection between these sections and the proposition of the speech. What emotion is aroused in 69? State the specific kind of iteration or detail. 3. (*elocutio*) Mention and explain any tropes or figures. Comment on the use of abstract terms. d. *Eruditio*: Explain the nature of *juris publici, mores majorum, reipublicae peritissimum*. Give in each case a specific instance. e. *Mores*: What traits of character commendable or not does Cicero display in the speech? Justify your judgment.

For these headings of the prelection see Juventius (Jouvancy): *Ratio Discendi et Docendi*. This test has been applied to different passages with the necessary changes.

2. a. State the proposition, purpose and issue in each of the two descriptions of the funeral of Clodius, 33, 86. What differences in the details and in their expression is to be traced to the difference in purpose and issue? b. Give the epichirema briefly of 72-77 taken as one argumentation. c. Put 79, 85, 90 in brief enthymemes in English. d. Put the collection in 80 in a brief English collection. Begin with "*Confiteretur*." e. Write an oratorical paragraph in English, reproducing the traits of Cicero's grand style, on the subject: Horace, Mirror of Rome. State your purpose, proposition, issue and audience and designate on your paper what traits you tried to rival (Fordham Sophomore).

3. a. Give a class of oratory directions on what they should do to rival the *Milo Speech* in these points: 1. Metaphors, 50, 90, 103; 2. periods, 19, 24, 83; 3. oratorical paragraphs, 36-37, 61, 81, 83; 4. simple and grand style 59-60, 85-86; 5. refutation, 55-56. State what is characteristic in Cicero's art, prove your statement by instances in the sections assigned. Take at least two. b. State the specific kind of argumentation used in 84, 71, 68, 42-43. Put the argumentation as briefly as possible in English in the same kind of argumentation and with the same parts but in logical order. Take at least two. c. Write a brief, stating the proposition of the whole passage with not less than three or more than five main proofs and with one proof at least of these main assertions: 38-41, 16-20, 46-49. Take one. d. Write a summary in English from six to ten lines in length of 57-58, 96-97, 104-105. Take one and state the specific emotion and the specific method of appeal.

Twenty minutes were allowed for each question. The questions were dictated and explained one at a time. After the nature of the question was explained, then the numbers of the sections were dictated. This plan of examination with change of sections has often been given. (Fordham Sophomore.)

4. Take any two of the following subjects; state in a proposition what is characteristic of them in the *Milo Speech* and advise a modern lawyer in a letter how Cicero can help him: ordering of arguments, clarifying the issue, glorifying the client, belittling the

opponent, coping with the chief prejudice, like Pompey, using humor, iteration by echoing word or by refrain, skill in pleading.

CICERO—*Marcellus*

1. Prepare a prelection on 21-24. a. State the *argumentum* briefly in Latin. b. *Interpretatio*—Explain *omnia summa, revocanda fides*. Give in English specific instances of the meaning of the Latin words. c. *Rhetorica*—State subject, proposition, purpose and issue of the four sections taken as one and evaluate the reasons. d. *Elocutio*—What do you consider the best oratorical sentence in the passage? Give three reasons for your choice. Point out at least two characteristics of Cicero's oratorical style. e. *Verba*—1. Discriminate two synonyms. 2. Explain any metaphors. 3. Mention an instance of emphasis determining the position of words and explain. f. *Eruditio*—What is the primary and what the secondary purpose of the speech and how do they function here? (*Rhet.* 8, suggests this outline.)

2. a. "Others write Latin; Cicero writes Roman." (Newman: *Idea of a University*.) Give what you consider the best instance in the speech of Cicero's Roman style and give three reasons for your choice. b. Put the following four sentences in Latin metaphorical language taken from the speech and explain the metaphor in each case: The glory is Cæsar's alone; Cæsar has not lived long enough; Cæsar should restore the republic; Cæsar's fame will continue forever. c. Choose the nearest synonym to the following words and show why the synonyms could not be interchanged: *laus* 3, *peragrari* 5, *commiscetur* 7, *intuemur* 10, *vetustas* 11, *incertus* 15, *incredibili* 19, *sananda* 24, *stabilem* 29, *hortamur* 32. Take one of the first five and one of the second five. d. Some say Chap. X is a continuation of the first part of the refutation after a digression in VIII and IX. Long, Cicero IV, 396, says, "I cannot view X as anything but an idle addition all of which we had before." What is your view and what have you to say of these statements? e. "But it is when Cicero comes actually to prove his point that his oratorical powers begin to have their full play. 1. He accounts for everything so naturally; 2. makes trivial circumstances tell so happily; 3. so adroitly converts apparent objections into confirmations of his own argument; 4. connects independent facts with such ease

and plausibility that it becomes impossible to entertain a question on the truth of his statement" (Newman: *Cicero*).

What two details of this criticism are best exemplified in the speech, especially in the handling of the secondary purpose? Give your reasons.

3. a. Point out and explain the likeness in a metaphor of the speech taken from the stage, in one from external nature, in one from the life of man. b. Do you think the argument in § 21 strong or weak? Why? c. Make a tabular analysis of 19 and 20. d. In the sentence, 23, *omnia sunt excitanda*, etc. state the proposition briefly and show how it is connected with Cicero's argument. e. Of Chap. II, *nullius tantum*, etc. Long in his edition of Cicero says, "Most of this chapter is in very bad taste and most forcibly feeble, like the talk of those whose eloquence is in sounding words only." Give reasons for or against this criticism.

4. Matter: the three periods in which Cæsar's exploits are described, *Soleo saepe* 4, *Domuisti gentes* 8, *Obstupescunt* 28. a. State each sentence briefly in Latin and state by what topics the thought has been developed. b. What is the exact point each sentence is intended to prove in its context and why is the treatment apt to each place? c. Is Cicero justified in using such language of Cæsar? Is the speaker exaggerating or in bad taste? d. Long (l. c.) says of the third sentence, 28, "Very declamatory and very feeble. We have had it before, i.e. in 8; and it is repeated with variations." What view do you take of this criticism?

5. Write a letter or an editorial for students of English oratory on one of these subjects as exemplified in the speech: emphatic position of words, variety in expressing the same idea, variety in sentence structure, imagination, abstract and concrete words, harmony of sentence, enumeration of details, metaphor, knowledge of human nature, speaker's imagination. Take two; state specifically what Cicero's practice is, explaining and illustrating from the speech, and direct all to the English speaker's help.

These examination questions on *Marcellus* were given early in the Rhetoric year before most of the precepts were seen. The questions would not be suited to the grade of the high school where the *Marcellus* speech is often read. They will serve to illustrate the rhetorical study of Cicero. The questions do not always constitute

the full test. For example 5 above was combined with other questions. It illustrates a comprehensive question embracing topics treated of in the prelection.

HORACE AND JUVENAL

1. I. *Verse*: a. Odes IV, 4, 37-40. What are the advantages of proper names in verse? b. Compare 41-44 with 33-36. Which is the better Alcaic stanza in point of form? c. What in general are the differences in the melody of the versification between Odes and Epodes. Use Epode 1 for illustration. II. *Vocabulary*: Ode IV, 9. a. Point out instances where Horace makes successful use of the etymology of words. b. What is the particular appropriateness of *graves*, 8; *illitum*, 14; *rectus*, 36; *ludit*, 9; *urgentur*, 27; *explicuit*, 44; *calores*, 11; *vate*, 28; *cultus*, 15. Choose at least one adjective, one verb and one noun. III. *Poetic Development*: Odes IV, 3. a. What is the truth developed in 1-12 and what is the point of view? Comment on the appropriateness in choice, order and style of the details. b. What is the point of view in the banquets in Odes IV, 5, 30-40; IV, 15, 25-32 and Epode II, 47-66. Show that the chief details are fitly chosen in each case. Compare too the banquets in Satire II, 6, 60 ff. and Epistle I, 5.

2. a. Characterize by two adjectives the style of the Odes, Epodes, Satires and Epistles. Give illustrations to justify your adjectives. b. What details would you choose and how would you plan the whole composition if asked to write an ode, epode, satire, epistle on Horace, or on a snowstorm, or on the classroom?

3. Compare the similitudes, Odes IV, 4, 53-60, and 5, 9-16. a. What is the particular point in each comparison and comment on the selection of details? b. Which similitude do you prefer? Why? c. Illustrate from the passages traits of Horace's imagination. 4. Ode IV, 14, 41-52. a. What is the aim of the whole ode and how do these stanzas help it? Comment on the force of the epithets in helping that aim. b. What is the difference between a lyrical and an oratorical enumeration? Illustrate from this and other enumerations and compare Epode II. c. Which of these Alcaic stanzas in the ode do you prefer? Give reasons from metrical form as well as from the thought and language.

5. Analyze Satire I, 9 as a short story, or one-act play. a. Make

an apt division of scenes. b. Comment on alternation, growth and variety in incidents and style. c. Characterize with apt adjectives the persons in the satire and cite illustrative proofs in English of your characterization.

6. a. "Horace's views of life in the Epistles are a. richer and more mature than in the Satires, b. his expression of them is more perfect. c. We feel the training of the seven years given to lyric composition. d. There is more ease and music in the verse, e. more touches of imagination in the language." Wickham: *Horace*, II, p. 210. Say whether you think this criticism of the Epistles is true of Ep. I, 10, 12-25 as compared with Sat. II, 6, 60-76. Take at least three of the critical remarks and be specific in your proofs.

7. a. "The Epodes are distinguished from all other poems by their straightforward simplicity. b. The Satires are by turn prolix and curt, fragmentary and discursive. c. The Odes are terse, pregnant and antithetical." Simcox: *Latin Literature* I, 295. Is this criticism true? Give proofs for or against. What line for each kind would you choose in Epistle I, 12, as most resembling the style of Odes, Epodes and Satires?

8. a. State briefly the characteristic differences of style in the Odes, Epodes, Satires and Epistles. b. Point out in any one type of his poetry found in designated parts the lines which resemble the other types. c. State a simile which Horace might use in any of his four styles on these subjects: examinations or politics or oratory.

9. Juvenal. a. Sat. III, 170-210. Write a brief of this passage, giving the general proposition and three to five main statements with one or more subordinate statements for each of the main statements. b. Illustrate at least two prominent features of Juvenal's style found in the passage. c. Sat. X, 133-187. Write a summary of the passage in approximately ten lines. d. Point out instances of Juvenal's trenchant incisiveness, a *ne plus ultra* assertion (cf. X, 166-167; III 211-212) and write one in English, satirizing three of these subjects: the modern novel, the moving pictures, the airplane, the college athlete, college reader, college student, college idler, college boaster, college borrower, college dresser.

DEMOSTHENES—*First Philippic*

1. a. Give the proposition and issue of 37, 39, 46, 50. b. Point out and explain the metaphors in 41, stating the two things com-

pared and in what they are alike. c. Mention as many English derivatives as possible from Greek words in 47. Omit prepositions and have only one derivative from each Greek original. d. What is the best oratorical section from 33 to the end? Give three reasons for your choice. e. Write an English oratorical paragraph, using three of the following Demosthenic traits, epigram, *kyklos* (circle) paradox, *paronomasia*, antithesis, climax, triple iteration, contrast, contact, simile. Subjects: Americans, master Demosthenic oratory; Collegians, honor Washington. Cite instances from the speech of the traits you use.

2. a. Write a summary, five to ten lines, of 4-7. b. Write a brief of 23-27, stating proposition of the whole passage with two or three main proofs and one, two or three subordinate proofs of each main proof. c. Name and illustrate the species of humor in 8-11. d. Give an epigrammatic translation of two epigrams found in the speech. d. State subject, proposition and issue of 3, 9, 12, 18.

3. a. Mention three characteristics of Demosthenes' impassioned style and exemplify them by what you consider the most impassioned number in each main division of the speech. b. Discuss the choice of details, the arrangement and style in 34. c. Write a note on Demosthenes' use of Greek particles, poetic and homely words, prepositions in composition. d. Give a brief description of the character of Philip or of the Athenians as depicted in the speech. Keep in view Demosthenes' power of imagination. e. "The arguments are never, so to speak, sustained and methodical, but Demosthenes passes from point to point, anticipates for a moment, then recapitulates, recounts facts and then expounds arguments; in fact plays all around his subject so as to present every aspect of it in curious and varied succession" (Mahaffy, *Greek Literature* II, 345).

Does this criticism of Demosthenes apply to the First Philippic? Be specific in your answer.

DEMOSTHENES—*Crown Speech*

1. a. What is characteristic of Demosthenes in these points: general question, fictions, analogies, emotional close of sections, epigrams, reiterated argument, echoing ideas, forceful sentence structure? Take one of the first four and one of the last four and illustrate from 199-210, 40-52, 60-72, 95-102. Your trait must be illustrated both from the first passage and also from any one of the

last three passages. b. Write a summary with one line for each number: 1. Of 18-24, what is the most Demosthenic feature? 2. 111-119. What fallacy is found here? 3. 258-264. What is the outstanding trait of humor? Take one. c. Write a brief, main proposition, three to five reasons, one proof at least for each reason. 192-198, 102-109, 244-247. Take one. d. State proposition, issue, specific kind of argumentation and put it into English briefly in the same kind, 85, 147-148, 215-216, 243, 321. Take at least two. e. State purpose, motive, kind of appeal, method of appeal both general and specific, the emotion, general and specific. State the object to which the emotion is directed. 324, 296, 158-159, 41. Take one of the first two and one of the last two. (Fordham Sophomore, 1933.)

2. a. *Refutation*: In the following passages, 28, 111, 180, 217, 315, state briefly the objection and Demosthenes' answer, and the specific method of refuting. Take at least two. b. *Argumentation*: In the following passages, 244, 217, 198, 137, 24, state the proposition and reason for it and put the reasoning in English in the same kind of argumentation, mentioning the kind. Take two. c. *Emotional Appeal*: Take any one section from the following passages, 40-52, 60-72, 95-102, state the action Demosthenes wants from the judges, the motive for the action, the emotion appealed to, the specific method used. d. *Arrangement*: 1. Explain the strategy by which Demosthenes succeeds in arranging the points of the indictment as he wished. 2. Describe the various ways Demosthenes enumerates in 229 ff. and 297 ff. Illustrate by showing how Cicero could have recapitulated in Demosthenic fashion the four reasons for the Mithridatic War or the four qualities of Pompey. e. *Style*: 1. Write a letter to your state senator explaining how to be humorous, using 258-263, 30, 126-131 for illustrative instances. 2. Tell him how to vary an argument which must be iterated, using as a model the various ways in which Demosthenes reiterates one argument seventy-two times. 3. Explain the good oratorical points in 169 and 208 and state which of the passages he might rival. Take two. (Fordham Sophomore, 1930.)

3. a. What is the proposition proved in 199-205? What are the proofs? Put the whole passage in a syllogism. b. Imitate Demosthenes' oath in a short English passage on one of these subjects:

The study of Greek is no loss of time; the city of —— is an honor to America; the speech on the Crown is a triumph of oratory. What excellences of the original have you reproduced? c. Mention three points of oratory in 95-101 which a modern speaker could rival with profit. State the passage in an enthymeme briefly. d. Be as imaginative in English as Demosthenes in 67, speaking of the career of President Wilson, Senator David I. Walsh, Lincoln, Xavier. Take one. e. Imagine Demosthenes addressing the Peace Conference. Give part of his speech in English and point out how many different traits of Demosthenes you have. (Junior Greek for students beginning Greek in Freshman, Holy Cross College, 1919.)

SOPHOCLES—*Oedipus Rex*

1. a. What is the advantage of beginning the play at the point Sophocles does rather than at the Sphinx Episode or the banquet scene? Where would Shakespeare most likely begin the play? b. "The chorus in Sophocles assists the progress of the play; not indeed, as a rule by sharing in the action, but by attuning the thoughts of the spectators to successive moods in sympathy with the action of the play" (Jebb: *Greek Literature*). Show how this criticism is verified in the first two choruses. What are the actions and what the moods to which the thoughts are attuned? c. Point out both in 1-150 and in 216-315 the same traits of Oedipus. Mention the words or acts which show that it is the same man in both passages. d. L. 342 is translated by Campbell, "Must not the King be told of what will come?" and by Sheppard, "Why, if all must, more cause to tell me all"; by Jebb, "Then, seeing it must come, thou on thy part shouldst tell me thereof." Which of these translations do you think best, especially in rendering *ge*, *kai* and the position of *emoi*? 2. Write a dramatic altercation between any two public characters on a subject of the day and tell what features of a Sophoclean altercation you reproduce.

2. a. II. 846-168: 1. Mention the ways in which the emphatic nature of this speech is expressed. 2. What is the way Oedipus usually deals with Jocasta, as exemplified here? 3. How does the character of Jocasta help by contrast to bring out the character of Oedipus? b. In 1110 to 1185: 1. What is the dramatic effect produced by the gradual imparting of the truth? 2. From the charac-

ters show that the news would probably be recounted in that way. 3. What did Sophocles gain by three actors in this scene? c. "Here (1072) it may be said in passing, the sole weaknesses of the plot transpires. Neither the oracle first given at Delphi nor the plain speech of Teiresias nor the news of the Corinthian messenger nor the pleadings of Jocasta are sufficient to suggest the real truth to his mind. Such profundity of blindness is dramatically improbable" (Symonds: *Greek Poets*, I, 470). Is this view correct or not? Discuss the close connection between plot and character in the play, especially in the matter of probability.

3. a. In 1-100, 545-630, 700-800, 975-1076, cite in English the most tragic line and justify your choice. At least one of the choices should be tragic irony for which give both the literal meaning and the ironical meaning. b. Which is more effective dramatically, the Kommos, 649-696, or the Hyporcheme, 1086-1109? c. Write in impassioned prose a Sophoclean chorus for the first act of Macbeth or of another play of Shakespeare.

4. a. It has been said that the quarrel of Oedipus and Creon, 513-677 is a mere episode contributing nothing to the play and clogging the main action. Refute or defend this criticism. b. Where in the play did Sophocles use to the best advantage his invention of three speaking characters on the stage simultaneously? Explain. c. Apply two adjectives to each of the characters and cite in translation the lines which justify your adjectives.

5. a. *Language*: 1. What is characteristic in the way of speaking of Creon, Teiresias, the old men, Jocasta? 2. Illustrate from 1241-1285 the strength, beauty, subtlety, pleonasm, metrical fitness of Sophocles' language. Take two. (Cf. Campbell: *Sophocles, Classical Writers*, 136.) b. *Chorus*: 1. How does Sophocles intensify the emotional effects of the events? Illustrate from 1186-1222. 2. What are the dramatic advantages of the Kommos where found in the play? c. *Dialog*: 1. How does Sophocles keep his long speeches from dullness and his line for line from improbability? Use 216-275 or 583-615 for speeches and 1000-1045 or 1150-1175 for stichomythia. 2. Describe what is usual in the following features: angry altercation, methods of Oedipus in conducting an inquiry, management of scenes. Take one. d. *Plot*: 1. What probability and what advantage did Sophocles have in shifting the attention from the

murder of Laius to the birth of Oedipus? 2. "In a Sophoclean tragedy there is always some central issue so contrived as to probe the depths of character in the principal agents" (Jebb: *Greek Poets*). Is this assertion true of Jocasta?

Homer—a. Contrast and balance the characters of Agamemnon and Achilles in *Iliad*, ll. 106-170. b. Compare and contrast in like manner the characters of Hector and Andromache 6, 407-465. c. Describe the character and oratory of Nestor as exemplified in 247-284. d. Justify the episode of Hector and Andromache. Why is it so fully described? What points of Homeric description are exemplified in the scene? e. Choose three different lines in your text, which you think the best poetry. Cite them in English and give reasons for your choice. f. Write original lines to rival in excellence the lines you chose. Take any one of these subjects: the lake, the tower, the clock, Commonwealth Ave. (Boston College Sophomore, 1921. The class began Greek in Freshman. The poet is not used in the Ratio for grammatical drill, but as an aid to composition in other ways).

Euripides: Hecuba—a. Euripides is said to describe men as they are. Is this criticism true or not of Polyxena and Polymestor? b. How could Aeschylus and Sophocles likely handle the plot and choruses of the *Hecuba*? c. What is the chief difference in origin between a Greek tragedy and a Shakesperian tragedy, and how do you think Euripides would handle Hamlet or Othello or King Lear? d. What do you consider in *Hecuba* the best exemplifications of contrast, pathetic situation, tragic irony, realism, lyric beauty, suspense, tragic force? Take any two and state the reasons for your choice. (Boston College, 1922; Junior Greek course for those who began Greek in Freshman. Dramatic composition was the objective.)

PRECEPTS OF DRAMA

1. Count Rinaldo, a Guelph, of Venice and general of its armies, has been successful in a battle with the Ghibellines of Milan. On his return to Venice he is nominated by the Counsellors of the state as Doge, but the people, influenced by agitators and by the arrogance of the Count, refuse him the office. Thereupon he goes over to the Ghibellines and leads an army against Venice. Finally he gives up the attack upon the city and on returning to Milan is slain.

a. If you were dramatizing this story, how would the eight points

of Freytag's analysis be applied to it? b. What will be the action and counter-action? Suggest a sub-plot. c. Will there be instances of peripeteia (reversal of fortune) and anagnorisis (recognition scenes)? Where? d. How will you make the abandoning of the siege probable and the catastrophe most tragic? (This is the story of *Coriolanus*, and the test was given after a course in dramatic precepts illustrated by Sophocles' *Oedipus King* and by Shakespeare's *Macbeth*. It is an instance of using the *argumentum* to reproduce the original.)

2. *Macbeth*—a. Mention a physical, moral and intellectual quality characteristic of Macbeth and of Lady Macbeth. b. What do you consider the most dramatic scene? Narrate the facts of it briefly and mention three ways in which action has been put into the scene. c. What justification, if any, can be offered for the long dialogs in Act IV, 3? d. A good play "ought to have unity of theme, freedom from all extraneous matter, contrast of character, clearness of exposition, probability of incident, logical coherence, swift movement and culminating intensity of interest" (Brander Matthews: *A Study of Drama*, p. 247). Which of these qualities ranks highest and which lowest in *Macbeth*? e. Was Macduff dramatically necessary for the play and how does Shakespeare give him due prominence?

3. a. What is the best instance in *Macbeth* of these points: contrast, introduction of characters, irony, suspense, economy, climax, situation? Take at least two and explain. b. What are the dramatic advantages of the following: the sergeant I, 2; the letter I, 5; Lady Macbeth's faint II, 3; the sleep-walking V; Banquo's ghost III, 4, 7. Take two at least and mention more than two advantages for each. c. Write a brief paragraph contrasting Macbeth and Lady Macbeth, Banquo and Macbeth, Macduff and Macbeth. Take one. Is there growth in Macbeth's character?

4. a. What is the difference between Aristotle's and Shakespeare's idea of a tragic hero? Does Macbeth conform to Aristotle's idea? b. How is the purgation of fear and pity effected in what you take to be the most tragic scene? c. How could you introduce a sub-plot in *Macbeth* or in *Oedipus King*? d. Mention the chief stages in the ascending action and in the descending action and several of Shakespeare's methods for keeping up interest after the crisis (cf. Bradley: *Shakespearean Tragedy*).

Appendix Two

TESTS IN RHETORIC

Based on DONNELLY: *Persuasive Speech* (Kenedy)

Directions. The following are some questions in rhetoric, given for tests during many years. Under the exercises in *Persuasive Speech* have been placed other questions which with change of subject have been proposed in tests.

1. Students are expected to do something more than reproduce definitions or facts from memory.

2. Original composition is encouraged, but students will answer better if they have a favorite passage for each point, a passage which they have analyzed closely and which they will follow in their answers.

3. Correcting bad rhetoric is at times perhaps useful, but it is not as profitable as writing good rhetoric.

4. Make all questions actual if possible, exacting explicit mention of audience, purpose, proposition, issue and general question (*Persuasive Speech*, Chap. I).

5. If it is desired to test the science of rhetoric, students may be asked to show that they are properly applying precepts by citing the pertinent definition and proving that it is verified in their composition. For example, "Let facts, not theories, settle my capacity and therefore my sphere" (*Persuasive Speech*, p. 16). This is an epigram, that is a general truth in a pointed form (*P. S.* p. 164). The truth is general; it is applied to the whole class of women. The form is pointed; there is balance, antithesis and brevity. The brevity is evident; "facts and theories" are opposed and balanced; the rest is stated in parallel form but not opposed. The student in such an answer is using a syllogism, and the specific proof of the minor is a test of the understanding of the definition, which is the major.

6. To distinguish careful thinkers from the less careful, students may be asked to discriminate in practice points that are at

times confused, as Species and Parts (*P. S.* pp. 31, 34), Causes, Antecedents and preceding Circumstances; Effects, Consequences and subsequent Circumstances (*P. S.* chap. IV); Expository and Strict Argumentation (pp. 110, 112). See however the warning on p. 67. The discussion of such differences is not useful in class, but for a discriminating test, such differences may be serviceable.

7. Several rhetorical features may be embodied in one question for term tests and be designated by the students on the margin of the paper or elsewhere.

8. Another and more exacting question is to make the rhetoric itself the subject matter of the test. Such a question will show a knowledge of rhetoric, but it is likely to hamper expression and originality.

9. Give subjects for which the students have the necessary information and so can give all attention to the form. It is well to limit each answer in time and in space and, if not too onerous, to dictate a question at a time.

PERSUASIVE SPEECH—CHAPTER I.

1. Write an oratorical paragraph on the subject ———, stating your audience, purpose, proposition, issue and general question.

2. In the paragraph just written prove that you have used persuasion, not narration, description, exposition, or argumentation only.

3. What kind of oratory are you using? Mention specifically the elements of persuasion in your paragraph. Have your subject, proposition and purpose the requisite qualities? In answering this question the definition or meaning of each point is to be verified in your text by citing specific instances.

4. You are invited to address ——— on the occasion of ———. What subject, purpose, proposition will you choose and why? Professor or student may choose subject and occasion.

5. In any given paragraph or section of a speech state what is the kind of oratory, the purpose, the proposition, the issue, the general question, the syllogism (p. 18). Why is it persuasion? Specify the elements of persuasion. Which predominates and why?

6. Make these propositions interesting: Honesty is the best policy; books are useful; America is a fine country; A. was a gentleman and

a scholar; B. is a place to live in. By what particular methods did you form interesting propositions? Why are the given propositions not interesting? (*P. S. 6.*)

7. Criticize and reform, if necessary, the following propositions:
a. A student should develop an appetite, study Greek, be faithful to prayer, and enlarge fitly his aptitudes. b. I shall discuss today the tardiness of the congregation, the levity of the young, and the importance of religious services. c. Charity is the elixir of life and the best insurance policy for heaven. d. Christianity has saved souls, civilized nations, and is the reagent or catalytic factor in education. e. Your bounden duty is to develop character. State why you make a change or why you approve the present form?

(4 and 6 are questions in art; the others are mainly rhetorical.)

CHAPTERS III, IV, V, VI, VII

1. Develop one of these propositions by several different oratorical definitions: a. The best reader will be the finest leader; b. The American contemporary novel is much inferior in form and in substance to its nineteenth-century predecessors; c. The moving picture is a reckless gangster waylaying the souls of innocence; d. The playground is a better molder of character than the classroom; e. Has music done more moral good to mankind than painting?

State your audience and purpose, either in affirmation or in denial of the chosen proposition. Designate the terms of the proposition you define and what specific definition you used.

2. Enforce vigorously these commands by several oratorical definitions of the same or of different terms in the proposition: a. Master the eloquence of the ancients; b. Avoid the stain of sin upon the soul; c. Create in your minds a vision of Christ to be a beacon-light of virtue; d. Read for mental health the best literature; e. Make the college Retreat the outstanding event of the year.

Write in the margin the kind of definition and the term defined, e.g. strict definition of "eloquence"; species of "ancients"; effects and parts of "master."

3. Use genus, species and parts of the same or different terms for oratorical development of the following: a. Poetry enriches the spirit with ennobling visions; b. The history of America is the inspiration of every American; c. Make summer vacation a tonic of the mind

and spirit as well as of the body; d. Apply yourselves to chemistry, not superficially but ardently and thoroughly.

Follow directions under 1, stating the precise terms of the proposition of which you give genus, species and parts. If you think one of these topics cannot be used, state why.

4. Use the four kinds of effects in an oratorical paragraph. a. Take the same proposition used in the previous questions; b. The Agony of Christ is the strength of Christians; c. Kindness is the sunshine to the spirit of man; d. The novel! Is it a medicine or a menace?

Follow directions under 1 and 3. The effects may come from different causes connected with the proposition. See *Persuasive Speech*, p. 41.

5. Use causes, antecedents and preceding circumstances or effects, consequences and subsequent circumstances in oratorical paragraphs for these propositions: a. The Constitution is the comfort of Americans; b. The battle of —— is the greatest in history; c. The virtue of —— is the greatest need of modern American life; d. Use any of the preceding propositions.

Follow directions under 1 and 3.

6. Develop oratorically using, a. genus and conjugates; b. causes and contraries; c. antecedents and similitude; comparison and derivation, for the following propositions: 1. Demosthenes is the prince of orators; 2. Horace's satires are as delightful as they are instructive; 3. History is living philosophy; 4. Should football as now played be abolished? 5. The reading of the Lives of the Saints should be enjoined in all parish schools.

Take any one pair of topics for any proposition.

7. Point out the topics used in any paragraph or section of a speech. State the proposition, then the arguments for it and designate the connection between the argument and the terms of the proposition. See p. 68 of *Persuasive Speech*.

8. Moral Topics (p. 61). From the facility, necessity, honor, pleasure, utility or the contraries of the action motivate the following purposes: a. Study; b. Choose your life-work before leaving college; c. Make some standard prose writer your favorite author; d. Avoid uncharitable conversation; e. Support ——.

9. Prove from as many different topics, as you can, one of these

propositions: a. History is the guide of life; b. Character is more precious than knowledge; c. machinery can never dispense with men; d. The home is the guardian of civilization; e. To educate for leisure is more practical than to educate for work.

State audience and purpose. Put your reason briefly, naming the topic as on p. 63.

CHAPTER IX

1. Write an exordium for a five-minute talk on war or peace. State where and how you fulfilled the functions of an exordium.

2. Suppose you were to speak on contributing liberally to the foreign missions or to some other cause, which function would you resort to chiefly? State why and write the exordium.

3. You are addressing strikers about to attack their place of work; what kind of exordium will you use? Write the exordium and show that you performed the functions properly for the case. Take, if you can, a situation known to you.

4. Write an exordium for a political speech or for a college graduate to high-school graduates and show that your exordium has the four qualities.

5. Point out the functions and qualities in any designated exordium and criticize the speaker's art in those features.

6. Write an exordium for one of these occasions: a. An accused magistrate to his constituents; b. A believer before his persecutors; c. A classical collegian addressing the members of the science course or vice versa; d. An American constitutionalist to communists; e. Lent to a Broadway crowd.

CHAPTERS X, XI, XII

1. Write an oratorical narration for any of the former propositions or for a talk on a hero of church or state or on the brightness of the so-called Dark Ages. State the kind of narration and show that your narration has the requisite qualities. Mention the preliminaries (Chap. I).

2. With the proposition: Collegians, make the library your favorite resort, state a division from intrinsic topics, from moral topics and from one or more of the frequently used groupings

(p. 96). Show that one of these divisions possesses the qualities of a good division.

3. "Speaking of newspapers, I shall show that first of all they are injurious to morals; then that politically they are virulent microbes. Thirdly the Sunday comics are objectionable to children, to the young and to females. No reader, fourthly, Democrat or Prohibitionist can long remain unharmed. I shall devote further a large part of my speech to the bad English of the morning and weekly papers."

Point out the specific violations of a good division and propose your own proposition and division.

4. You are about to write a speech on a political or business evil and you have arguments from effects, testimony, circumstances, contrast, examples, nature of the evil, similitudes. What will be the logical order; what the oratorical order? Take a particular audience and a particular evil and name the specific order you hope to follow.

CHAPTERS XIII-XVIII

1. With the subject: Who is the better model for a lawyer today. Demosthenes or Cicero, Burke or Macaulay, Webster or Phillips?

Take one couple; state your audience and proposition and prove it, a. by an epichirema; b. by a dilemma; c. by induction; d. by analogy; e. by a collection. Only one page for each proof and spend about ten or twelve minutes in answering each. The style should be oratorical.

2. State a proposition on novel-reading and write two oratorical paragraphs, one page each, using expository argumentation in one paragraph and strict argumentation in the other. Tell what species of each kind of argumentation you used.

3. Prove one and the same proposition by a dilemma and by a disjunctive syllogism: a. Lawyers, study Cicero's speeches; b. Esteem highly the study of ———; c. Politicians, be patriots of peacetime.

4. Mention all the different ways in which you might refute Jesse Lynch Williams, author and Princeton graduate, when he says, "The teaching of English to college students is defective. They have masterpieces thrust at them, which is good for them, and they are advised to write like that, which is bad."

State as much of the refutation as necessary to show you know the method. Do not use the same method twice. Could you use an *argumentum ad hominem* and a *reductio ad absurdum*? If you can, tell how; if you cannot, tell why.

5. Apply to the following propositions every means of interest you can: a. Lent is a blessing; b. College life is an index to a man's after-life; c. Lincoln was a good man; d. The Press is a spur, not a check, to oratory; e. Poetry is an aid to the orator; f. Human respect should be conquered by divine respect.

CHAPTER XIX

1. Excite joy in the survivors of a battle gathered about a monument erected on the battlefield. Use direct and indirect appeal with iteration and with detail, contrasting former battle and present peace.

See Webster, p. 2. Students may be asked to reconstruct from a summary any emotional passage. The comparison of treatment will be instructive.

2. Iterate the predicate and give detail of the subject in the following: a. Good literature should be read enthusiastically; b. Dishonesty in public officials is to be detested; c. The character of —— is admirable (or detestable); d. The condition of —— though pitiable, is not discouraging.

State your audience. Use different kinds of iteration and of detail and name them on the margin. The style should be oratorical.

3. Write an oratorical paragraph exciting the emotion appropriate for these occasions: opening school, commencement, strike-meeting, political rally, a historical occasion of the past, a classical or science meeting, etc.

State purpose, proposition, emotions and methods.

4. Write an oratorical paragraph, using for one of the following statements, character appeal, more than one kind of iteration and of detail, direct and indirect methods and both active and militant emotions. a. Americans, be other Ciceros; b. Collegians, sail with Columbus on the uncharted seas of knowledge; c. Put out, citizens of ——, all incompetent officials; d. Erect a monument, friends to ——; e. Build here a school, a hospital, etc.

Designate on the margin of your paper where you use the points demanded.

CHAPTERS XX, XXI, XXII

1. State a proposition and a division of three to five headings for one of the following subjects and write a paragraph of peroration with recapitulation, exhortation and an apt fiction: a. Federal control of education; b. the study of ———; c. the character or career of ———; d. the literature of ———; e. the erection of ———; f. athletics, good books, theatres.

2. Convert the following passages into speech style: a. Thousands of Englishmen received a wretched education in the early nineteenth century. Their place of education was in every respect defective; the teachers were people who failed in other trades or were not educated in reading, writing and geography. Men to whom parents would not give the cheapest thing in their homes, had charge of the training and future of youth (see p. 49); b. The preamble to the Declaration of Independence; c. A passage from the preface of a book; d. An incident or character described in a history or in an essay.

State the audience, and name on the margin the means of clearness, the tropes, the figures of word and sentence, constant contact, forceful expression and popular aptness as exemplified by your paragraph.

3. Write a summary, outline or brief of any paragraph or section of a speech.

4. Write a tabular analysis of a future speech. State all preliminaries. Use brackets or indentation and have in the exordium, narration, refutation (if had) and peroration, a division with a subdivision and in the confirmation, a division, a subdivision and a sub-subdivision. In the main division there should be two to five headings; in the sub-divisions there may be more.

COMPREHENSIVE TESTS

1. In any designated speech paragraph or section, point out and illustrate every possible feature you can in the twenty-one chapters. See Chap. XXIII illustrating all rhetoric in Demosthenes' Oath.

2. Two or more passages of the same speech or passages from different orators may be assigned for a written debate, discussing which passage would best serve to illustrate all rhetoric.

3. Take a subject treated or suggested by *Persuasive Speech* as, a. "It is the heart which makes speakers eloquent" (Quintilian X. 7); b. The press is an aid, not a handicap to the orator; c. Popular aptness in oratory should be mastered by every speaker; d. The best speech is an apt blend of truth, goodness and beauty; e. The true orator is a man of learning, tact and virtue. 1. Make one of these propositions more interesting for a speech and state all preliminaries. 2. Write your exordium, narration and division. 3. In the confirmation prove your proposition by an oratorical epichirema, establishing one premise by an induction, and using somewhere one of these topics, causes, comparisons or similitude; or by a dilemma, using effects, circumstances or species. 4. State the emotion you are trying to excite and your specific methods. 5. Have a recapitulation in the peroration.

The confirmation may take three to five pages of your paper but the other parts should not exceed one page.

4. Write for half the examination period a speech with one page for all parts except confirmation, which may be three to five pages. During the second half of the period describe how you have exemplified rhetorical principles. For subjects: my favorite orator; the power and victories of eloquence; the difficulties of persuasion; the orators of ———; the character and personality of the speaker; speech style. In these subjects both matter and form are rhetorical. Other subjects may be given, and definite points instead of all rhetoric, may be assigned for discussion (see *Reg. Praef. Stud.* 21).

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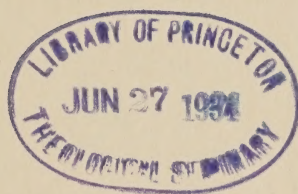
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